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PEDAGOGY
Oh See, Can You See? *James Weber Linn* 369
Integrated Teaching in the Secondary School, *E. R. Minchew* 373

RHETORIC
The Twenty-eight Foremost Orators, *William Norwood Brigance* 376

VOICE SCIENCE
The Effect Upon the Ability to Discriminate Between Speech Sounds by the Elimination of Frequencies Above 4,000 Cycles, *Merle Ansberry* 381

SPEECH CORRECTION
A Further Study of Stuttering in Relation to Various Speech Sounds, *Spencer F. Brown* 390
Speech Defects and Mannerisms Among Slaves and Servants in Colonial America, *Allen Walker Read* 397

DRAMA
The Theatre and the Arts in Wagner's Ideal Community and in the Nazi State, *Urlic Moore* 402
Technique in Directing, *Wilma Horrell Grimes* 410

PUBLIC SPEAKING
A Proposed Preface to a Text on Public Speaking, *Carl Dahlstrom* 418

PSYCHOLOGY
Experimental Studies of the Symbolism of Action and Voice—
I: A Study of the Specificity of Meaning in Facial Expression, *Delwyn Dusenberry* and *Franklin H. Knower* 424

INTERPRETATION
A Further Justification of Choral Speaking, *R. H. Robbins* 437
A Transfer in Learning 433
When Oral Interpretation Comes of Age, *Arthur L. Bradford* 444

RADIO
Radio and the American Language, *William G. Hardy* 453

DEBATE
A View of Research in Audience Reaction, *William A. D. Millson* 464
Uniform Rules for Debate, *Clarence A. Newell* 483

ELEMENTARY SCHOOLS
Practical Ways of Developing Better Speech in the Elementary School, *Carrie Rasmussen* 485

FORUM 489
Articles by J. T. Marshman, John H. Frizzell, Allen Walker Read, Walter Trumbauer, Clarence R. Van Deusen

NEW BOOKS 505
IN THE PERIODICALS . . . 532
CONTEMPORARY SPEECHES . 538

WHO'S WHO AMONG CONTRIBUTORS 542

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A Table of Contents of available back issues of THE QUARTERLY JOURNAL OF SPEECH will be sent upon request.

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THE QUARTERLY JOURNAL OF SPEECH

VOLUME XXIV OCTOBER, 1938 NUMBER 3

OH SEE, CAN YOU SAY?*

JAMES WEBER LINN
University of Chicago

I SAY bluntly of the young men and women who today get their degrees, bachelors or masters or doctors, recipients of certificates of high qualification—I say we have not educated most of them as we should.

Many of these young people are well informed. Many of them are able to collect information, organize that information, and reason from that information to conclusions not unworthy of public consideration, if they knew how to state their conclusions. But how many of them can state their conclusions, orally or in writing, effectively, or even clearly? Yet is any man or woman well educated who cannot put a conclusion at least clearly, if not effectively? Such a man may succeed in business; many half-educated men succeed in business. Such a man may die gloriously on the field of battle, or nobly as a martyr to his principles, and live forever in the memories of his fellowmen; such a woman may carry on successfully for her household and even find consecration in a mother-song; but then we have the word of authority that character and education, like business and education, are separate, that education is not the making of character, that the business of life is not self-sacrifice.

You who have been taught to think—can you say what you think? There is a famous idiomatically American phrase with which you are all familiar—"Oh say, can you see?" I would transpose it thus: "Oh see, can you *say?*" If you cannot *say*, your thinking is almost vain;

*Convocation address, December 21, 1937. By permission *University of Chicago Magazine*.

on you even the early light of the educational dawn has hardly risen. He who thinks he knows what he thinks, but cannot put his thoughts clearly and forcibly in words, is mistaken; in fact, he cannot *think*. Even the already famous Mr. Hyman Kaplan, to whose already famous education it is particularly permissible to refer, knew that in being taught to *write* he was really being taught to *think*. That is why Hyman Kaplan valued his education so highly. In another volume to which it is also genteel to refer—I mean *The Higher Learning in America*—what stimulates, what carries conviction? The phrasing. The sword of the thought lies hidden in the scabbard till the words and the sentences unsheathe it. I do not contend that practice in writing and speaking, however constant, can give a cutting edge to a cardboard knife. I do believe that such constant practice in time strikes off the shackles from such power as the individual may possess. I see among most of our graduates thought suffering from a sort of infantile paralysis, which regular prescribed exercises in expression might have cured.

Years ago Professor John Manly, gentlest of all our great scholars, assured us that *any* system of education, if persistently followed by an intelligent person, would educate. It is a comforting thought. But I cannot accept it. I am for only such a system as will force every intelligent student to learn not only to think but to say clearly and effectively what he thinks. To the extent that the old system of education in the University of Chicago did that, I was for the old system. If I thought the suggested system of President Hutchins could do that, as I have no doubt he thinks it can and will, I would be for the Hutchins system, little resemblance as I am able to perceive between the monastery and the market-place, between Thomas Aquinas and Jane Addams. But I see little in the system suggested by Mr. Hutchins to indicate that its guinea-pigs would become effectively self-expressive guinea-pigs. And I know from experience that the present system does not make our graduates effectively self-expressive.

Is education a matter of formalized methods of teaching? There have been innumerable statistical and psychological studies of teaching methods, but has any agreement been reached? If, in the far future, any agreement should be reached, how long do you think that agreement would be adhered to? I had great teachers: Lovett, Vincent, Tarbell, Tufts, Angell, Moody, Slaught and Starr, to mention but a few. Their names ring in my memory like a chime of bells. What were their "teaching methods?" I do not remember at all.

I do believe that education *is* to some extent a matter of curricula. *What* a man studies makes a certain difference.

In placing an emphasis on systems and even on curricula, however, are we not thinking of education as an abstraction? Education is, as John Henry Newman said more than eighty years ago, only a means to an end, and our business is to agree upon the end. Any university has two great purposes. One is to find out facts and apply facts to life. But another purpose is to produce alumni and alumnae; to train and influence young men and women into usefulness, up to their fullest capacity of usefulness, to themselves and thus to society. But have we ever reached agreement on the sort of alumni and alumnae we prefer? And unless we agree on that, how can we agree on their proper education?

We cannot know of course with any exactness what we have done, or what we are doing, to train and influence them. But do we even know *for what* we have sought to influence and train them? We cannot know of course how they will turn out. Education is not a trade, like plumbing; you cannot repair defects in human beings as you can in bathroom fixtures. But have we seriously considered the question what we would like to have them turn out to be? It has been authoritatively asserted that our function is primarily to reveal to these young people the great and permanent truths, the *oughts*, of life. But we do not agree either on what these are, or on how any individual human being can be trained to such idealistic perception. It has also been asserted, by the same authority, that: "There is general agreement that the duty of the educational system is to educate students for intelligent action in society, to adjust them to their environment, and to help them to cope with the contemporary world." That is to say, in the simplest terms, we want them to be good teachers, if they are to be teachers; good doctors, lawyers, businessmen, housewives, if they are to be doctors or lawyers or business men or housewives. But precisely what do we mean by *good*, in this connection? Let us say that whether we define *goodness* in terms of aspiration, of ethics and social responsibility, or whether we define it in terms of competence, we do at any rate want them all able to do their job well. If we can agree then at least on that as our desire for them, have we done our part in influencing and training them to be good? I do not think we have. For we have neglected to train them in self-expression in words. Nineteen out of twenty of our bachelors, four out of five of our doctors of philosophy, speak and

write poorly; some of them wretchedly. Why? Because we do not force practice in either writing or speaking upon them.

I say we do not *force practice* upon them. I shall go further and say that we afford them hardly any opportunity for such practice. Can the great majority of the students be blamed for sharing the very apparent opinion of the University (of Chicago) authorities that such oral training is of no importance—an opinion made apparent by the fact that for ten full college generations no teacher of oral expression has ever been promoted to a full professorship?

Now I am no advocate of any multiplication of courses, as courses, in either written or oral composition. Nevertheless I feel that constant practice in expression of ideas in words, practice in giving information in words, must be somehow forced upon our undergraduates, and our students in the graduate school too—I might almost say our students in the graduate schools particularly, if they are to attain in time to that sort of *goodness* which I attempted a few minutes ago to define. For I think our undergraduates and our graduates speak and write even less clearly, even less effectively, than they did years ago. They must be better stuff than their predecessors were, for I hear on all sides that our standards of admission and our standards of examination are higher now than ever. But if they are better stuff, is not our responsibility for training them to show their stuff all the heavier?

The responsibility lies on the University as a whole, for refusal to realize that a man's power to say clearly and effectively what he thinks is worth emphasizing.

These young people who are going out into the world—that used to be the phrase—today will find themselves hampered in whatever they do, or most of them will, by their inability to say, in their offices, in their classrooms, in their scientific papers, clearly and effectively what they think; and that they will come to believe the University should have forced upon them more, much more, training in saying what they thought when they were undergraduates or students in the graduate schools. Some of them will get this training in time, through hard experience; but to offer that as an excuse for our irresponsibility is merely to affirm that it makes no difference when you get your education, in the University or later. Bacon said we need *exact* men, and *ready* men, and pointed out that what makes an exact man is writing, and what makes a ready man is conference.

As for reading, we cannot have too much of it, if it is the right sort of reading. The true university *is* a collection of books. But, as

Mr. Hutchins has said, "Books do not teach themselves . . . They must be read. Reading is an active process of interpretation. To read well the reader must have the discipline of the liberal arts." The best reading, we shall all agree moreover, is of great books. In the old days, many of us who went to college read Plato and Homer in Greek. And furthermore, even in America, in the old days, we wrote Latin prose. That sort of reading was disciplinary, and that sort of writing, dreary as it seems even in retrospect, was amazingly disciplinary. For to promote any full activation of the process of interpretation, you must have analytic expression of the individual interpretation; either oral or written expression, preferably both. That sort of analytic expression did tend toward making us *exact* men, in the Baconian sense. But it is all gone now, at least in the United States. I would not bring it back. Yet for that training in exactness, what have we substituted? At best, for perhaps twenty percent, a laboratory exactness, or a mathematical exactness, and even a mathematical exactness does not help much in saying what one thinks; and for the other 80 per cent, nothing. So what? I was given my degree—in April. These young people are getting theirs in December. Yet mine is the Winter now, and theirs the Spring. May the Lord bless them, and make his face to shine upon them; and may He in his mysterious way even perform the wonder of teaching them to say what they think—for we have not done so.

INTEGRATED TEACHING IN THE SECONDARY SCHOOL

E. R. MINCHEW

Castor, La., High School

THIS is a report of a unit of classroom teaching in which speech and the other subjects of the eighth grade were integrated. The procedure was an experiment conducted at the Castor High School, Bienville Parish, Louisiana, by the author in coöperation with the parish high school supervisor, G. E. Jones, during the school year 1937–1938.

The term "integration" has been extensively used by educators of the nation during the last two or three years, but the exact mean-

ing of the word is not always clearly understood. In this article integration will be used to mean a teaching procedure in which two or more subjects are interwoven into one learning exercise.

The major emphasis is placed on corrective speech in the course in fundamentals in the high schools of Louisiana, because the pupils have not had the advantage of being in classes taught by speech-conscious teachers. This fact immediately brings the speech teacher face to face with the problem of correcting the speech of the pupils, which must necessarily include many hours of drills, and at the same time train them to think intelligently, to use their bodies as they speak, and to develop pleasing personalities. In answer to this four-fold problem the author devised the unit of integrated work which is here presented.

It must be understood that this unit of work was not undertaken during the first three months of the school year, but after the class had been taught to engage in conversation, and to recognize the prevalent speech errors of the class through the medium of phonetics.

The class decided, after much deliberation, that it would like to make a study of the different factors leading to an understanding of citizenship. After a group discussion of the general term citizenship, the class determined to devote their attention to twelve elements of citizenship, including home life, school life, group participation, laws and obedience to law, health habits, manners, will power, initiative, politics, great characters in American history, community life, and inventions.

In pursuing the study, a need for committees and chairmen manifested itself. Twelve students were elected to serve as chairmen, each chairman choosing one element for his problem. The remainder of the class selected the element which interested him most, and joined in the study. A fair distribution as to groups was thus accomplished.

The chairmen then met with the teacher and outlined a plan of procedure for making the study; keeping in mind that each element was a project in itself but allied with the general topic. Three weeks were devoted to gathering and organizing information. However, the class met as a group each day for a discussion of individual and class difficulties that had arisen. It was in these meetings that the teacher found opportunity for emphasizing the importance of good speech, and adding drills for correcting any speech errors.

As each group exhausted its research, the chairman conferred with the teacher to determine whether all information had been secured, and if so, what should then be done. It was decided that each

committee should plan a program for presenting its contributions to the class. All programs were to be rendered orally.

In presenting the programs, special emphasis was placed on voice quality, pitch, projection, flexibility, and pronunciation.

The last step in the unit consisted of taking the most interesting contributions from each group and weaving them into a complete program. This final presentation consisted of monologs, dialogs, choral readings, dramatizations, story telling, speeches, and even laboratory experiments. Every child in the class had at least two opportunities for appearing before the group. No written examination was required.

In the above-described unit, which lasted for eight weeks, history, language, home economics, arithmetic, natural science, and civics were integrated with speech. Each specific subject was treated not as a subject, but as a part of pupil development.

In summarizing the results of this experiment, there may be reported the following conclusions:

Unsatisfactory Results

1. The indolent or retarded pupils found opportunity for a waste of time.
2. An overlapping or repetition of subject matter was evident.

Satisfactory Results

1. The speech of the child was improved.
2. Body and voice were used in expressing intelligent thinking.
3. Life situations were provided for pupil development.
4. Pleasing personalities were developed.
5. Attitudes, skills, appreciations, and understandings were improved.
6. Citizenship qualities leading to better school citizens resulted.
7. Superior pupils found an opportunity to exert all of their efforts.

THE TWENTY-EIGHT FOREMOST AMERICAN ORATORS

WILLIAM NORWOOD BRIGANCE
University of Hawaii

WHO WERE the twenty-eight foremost American orators? Anyone so presumptuous as to compile the list must determine first a standard of judgment. Shall he give preëminence to literary permanence, to whether the orator today "is part of every schoolboy's education" and is widely quoted in Congress? Shall he go to the other extreme and admit the demagogue who scorned literary elegance, and perhaps even grammar and reason, but who nevertheless roused the rabble?

Before deciding, let us stand back for a moment to review the orator's function in the pageant of history. Oratory admittedly has been abused, cheapened, and perverted. Jacobins and Sinn Feiners, in all ages and under many names, have found it their main reliance. Crackpots and bellwethers have flourished under its benevolence. But withal *free public discussion*—and oratory is that, nothing more—*remains an imperative form of force among free people.* If it is the instrument of crackpots, it is also the antidote. If it is abused, the fault is in the abuse, not in the instrument. Those who decry it are moved to indignation, not because they are opposed to public discussion, but because it has given force to ideas which they dislike or fear. They want public discussion, but not *free* public discussion. Ruling oligarchies down the centuries have testified to a fear of free discussion by conduct that the most ardent modern behaviorist would admit as irrefutable. The Sanhedrin silenced it, so they thought, by the Cross. The ruling bodies in the Middle Ages suppressed it by the wheel and rack, the Russian Romanovs by the imperial *ukase,* and the French Bourbons by the *lettre de cachet.* Modern makers of destiny along the Rome-to-Berlin axis refute even a mild exercise of it, we are told, with concentration camps and castor oil.

Historically, in short, the concern with oratory has not been with its literary permanence, but with its wielding of public opinion. We shall take this, then, as the standard of judgment; not asking "Were the orators eloquent?" but, "Were they effective?"

One more question remains before we come to the task of selection. Someone may voice the objection, "Suppose these are foremost American orators? What of it?" Perhaps such a question would answer itself, yet a few details ought to be supplied.

The history of public discussion as a form of force on the stream of American life has never been adequately written. General historians such as Adams (both Henry and James Truslow), Bancroft, Schouler, McMaster, and Channing have overlooked it almost entirely, or treated it in a casual, intermittent, and inadequate manner. Here and there small works like J. H. Wallis' satire, *The Politician: His Habits, Outcries, and Protective Coloring,* focus on some one aspect of it in an interesting though not profound way. But its real history is still unwritten.

Our English cousins have been more discerning. To be sure, Macaulay[1] wrote, "It is seldom that oratory changes votes," but Bryce, Curzon, Lecky, Trevelyan, and above all, Morley saw and wrote of public discussion as a continuous stream of force, constantly active.

The selection here offered of America's twenty-eight foremost orators, therefore, is not a piece of mere busy-work. Nor is it a presumptuous self-made assignment. Rather is it the first phase of a concerted study of this force in American life. The undertaking began in 1934 when Henry Lee Ewbank, then President of the National Association of Teachers of Speech, appointed a "Committee on Joint Research in the History of American Oratory,"[2] and the association commissioned it with the definite purpose of preparing and publishing a volume of critical studies in this field. The first inevitable question before the committee was, "Which orators should be given primary attention?"

To answer this question, the committee consulted a group of distinguished historians, each nationally recognized as an authority on American history,[3] asking each to prepare a list of approximately

[1] *The Works of Lord Macaulay* (Edinburgh Edition, New York, 1898), Vol. I (History of England), Chap. II, p. 203.

[2] Composed of A. Craig Baird, C. C. Cunningham, Louis M. Eich, Giles W. Gray, Frank M. Rarig, Grafton P. Tanquary, Herbert A. Wichelns, W. Hayes Yeager, and W. Norwood Brigance, Chairman. Later Professor Ewbank himself also became a member of the Committee.

[3] The historians consulted were E. C. Barker, University of Texas; Harry J. Carman, Columbia University; E. Merton Coulter, University of Georgia; William E. Dodd, Ambassador to Germany on leave from University of Chicago; Theodore G. Gronert, Wabash College; John D. Hicks, University of Wisconsin; Alan Nevins, Columbia University; Roy F. Nichols, University of Pennsylvania; Frederic L. Paxson, University of California; Theodore C. Pease, University of Illinois; Charles W. Ramsdell, University of Texas; W. T. Root, State University of Iowa; and A. M. Schlesinger, Harvard University.

twenty orators who, in their judgment, *were the most influential on the course of American history;* the criterion, of course, being the effect of the individual's oratory on his own generation, not the value of the orations for a critical posterity.

In making their selection, the historians were asked to consider all phases of American life. Obviously the largest group would doubtless be found in politics and statecraft, but other fields were to be considered—such as religion, reform, law, education, and general culture.

At least half the historians agreed on the following thirteen names:

Jonathan Edwards	Stephen A. Douglas
Patrick Henry	Charles Sumner
Daniel Webster	Robert G. Ingersoll
Henry Clay	Wendell Phillips
John C. Calhoun	Henry Ward Beecher
Abraham Lincoln	William Jennings Bryan

Woodrow Wilson

On the remainder they were in wide disagreement, submitting a total of seventy-one names. Many stated that in fields other than statecraft they were not confident of their judgment. So general was this testimony as it pertained to religion and law that the committee submitted the historians' list to authorities in legal biography and religious history [4] for special judgment in their respective fields. The historians' ballot was also resubmitted to that body for additional consideration. The list below of the twenty-eight foremost American orators, therefore, represents the composite of the historians' revised judgment plus the judgment in religion and law of special authorities in those fields.

Each orator has been placed in that group to which he seems preëminently to belong, but that does not mean he is not entitled to a place in more than one group. Henry and Webster, for example, belong both in law and statecraft; and Eliot perhaps in education

[4] Religious authorities consulted were Frederick F. Shannon, Central Presbyterian Church, Chicago; G. Bromley Oxnam, formerly professor of Homiletics in Boston University and now a Bishop in the Methodist Episcopal Church; and W. W. Sweet, professor of religious history in the University of Chicago.

Legal authorities consulted were J. H. Wigmore, dean emeritus of the Northwestern University Law School; James G. Rogers, Yale University Law School; Francis E. Philbrick, University of Pennsylvania Law School; and William Draper Lewis, of the American Law Institute.

reform, and in general culture. But the list is simplified by placing each in only one group. By this verdict the twenty-eight foremost American orators are as follows:

POLITICS AND STATECRAFT

Patrick Henry
Daniel Webster
Henry Clay
John C. Calhoun
Abraham Lincoln
Stephen A. Douglas
Charles Sumner
William L. Yancey
James G. Blaine
William Jennings Bryan
Woodrow Wilson
Albert J. Beveridge
Robert M. Lafollette

REFORM

Robert G. Ingersoll
Wendell Phillips
Henry W. Grady
Booker T. Washington

RELIGION

Jonathan Edwards
Henry Ward Beecher
Theodore S. Parker
Phillips Brooks

LAW

Rufus Choate
Jeremiah S. Black
William M. Evarts

EDUCATION

Charles W. Eliot
Edwin A. Alderman

GENERAL CULTURE

Ralph Waldo Emerson

Such was the original list, but it was not quite complete. An economic historian criticized it for not including the voice of labor, which is America's newest potent articulate group. Upon inquiry, others agreed that public discussion has been so potent a force in the organizing of labor, and labor in turn so potent a force in national life, that its chief spokesman ought to be included. On that spokesman's name the verdict was unanimous. And so the list is fittingly completed by this addition:

LABOR

Samuel Gompers

The list in its entirety will probably satisfy no one. Speaking individually, it does not quite satisfy me. I dislike to see Samuel Adams left off; he had not the eloquence of Henry, but he produced as tangible results. I miss the name of George Whitefield, who was excluded solely because he was finally classed as British rather than American. I linger a moment over the name of Hamilton; few men showed more consummate speaking ability than he in the New York Constitutional Convention of 1788; but his chief service to the nation was in fields other than speaking. I regret that the standard of judgment (i.e., orators "who were most influential on the course of Amer-

ican history") prevented brilliant lawyers like William Wirt, S. S. Prentiss, and David Paul Brown—who practiced largely before juries—from being considered on even terms with lawyers who argued constitutional questions before the Supreme Court. I gravely question the omission of Alexander H. Stephens, and hesitate a moment before the name of Dwight L. Moody. I wonder too if the voice of women should not have been included; and, if so, which was its entitled spokesman—Susan B. Anthony, Dorothea L. Dix, Lucretia Mott, Elizabeth C. Stanton, Frances E. Willard, or perhaps another?

But I linger longest before the name of Lucius Quintus Cincinnatus Lamar. He was a foremost spokesman in leading the South out of the Union in 1860, and he was indisputably its leading spokesman for reconciliation in the two decades after 1865. So impellingly did he speak that the North listened in confidence and respect, and northern newspapers gave more space to his views than they did to those of most northern statesmen. For twenty years he carefully built that confidence and used it in behalf of reconciliation. He was impervious to invective; and he humiliated Blaine, Hoar, and Conklin when they attempted to turn it upon him. Bitter partisans were softened by his temperate voice, until he boldly defended Jefferson Davis in the House without a critic raising his voice in protest. Even the aloof and critical Henry Adams melted beneath his charm. In the end a President dared to appoint him Secretary of Interior, where he controlled the Civil War pensions of Union soldiers, and later to make him a Supreme Court Justice, where he interpreted the Constitution he once fought to overthrow. By temperament he was a scholar and thinker, and oratory was his instrument of power. All things considered, I think it doubtful if any American orator ever exerted a more significant influence. With this view three historians, each a specialist in the reconstruction period, agreed; but the majority overlooked him and he is not on the list.

Admitting these misgivings, and those which others might also have, the list remains nevertheless the most objective yet compiled. It would be absurd to say that America has had only twenty-eight orators who are worthy of study. No such inference is to be drawn. This is merely a list of twenty-eight thought by one body of scholars to be foremost.

THE EFFECT UPON THE ABILITY TO DISCRIMINATE BETWEEN SPEECH SOUNDS BY THE ELIMINATION OF FREQUENCIES ABOVE 4,000 CYCLES

MERLE ANSBERRY
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ONE might expect that the essential range of frequencies in the sounds of English speech would be well established. With our modern measuring methods we would expect that this information had been acquired and distributed widely enough so that the divergence of opinion would not be large. However, when we examine the expressed opinions as to that range *most important* in English speech, we find little agreement as to its limits.

For instance, Kerridge says: "The C_4 marked 2048 (*4096*) corresponds to the pitch of the highest C on the piano. The octaves above are not essential for the understanding of speech except *s, sh, ch, v, th,* and *f,* which require frequencies up to 6000, . . ." [1] Hartig and Newhard estimate the minimum range to lie between 200 and 3000 cycles;[2] Macfarlan writes: " . . . the spoken voice is a complex color picture of tones, made up of hundreds of frequencies between 300 and 3000 double vibrations per second."[3] Hallpike says: ". . . speech itself, although a complex phenomenon, can be analyzed with some facility and is found to be a medley of sound waves of frequency, varying from 100 cycles to 6000 cycles per second, and there is good evidence for saying that the ability to understand speech depends upon the sensitivity of the ear for pure sound tones being unimpaired, certain ranges of tone sensitivity, as for example 500 cycles to 2000 cycles, being of greater relative importance than others;" [4] Tweedie writes that the "speech area" lies between 128 and 512 double vibrations; [5] The Report of the Committee for the

[1] P. M. T. Kerridge, "Can physics help the deaf child?" *Lancet,* 113:104.

[2] Henry Hartig and Horace Newhard, "Performance Characteristics of Electrical Hearing Aids for the Deaf," *Archive of Otolaryngology,* 23:620.

[3] Douglas Macfarlan, "A comparative Study of Hearing Tests," *Laryngoscope,* 35:411.

[4] C. S. Hallpike, "Hearing Aids and Hearing Tests," *Journal of Laryngology and Otology,* 49:241.

[5] Alexander Tweedie, *Proceedings of the Royal Society of Medicine,* 27:441. This probably refers to the fundamentals.

Consideration of Hearing Tests, Royal Society of Medicine, would indicate that "The ordinary range of conversational voice lies between 128 and 512 double vibrations for males and between 128 and 1024 for females. The "s" sound, however, lies between 4,000 and 8,000 per second;"[6] Wilkinson feels that "The frequencies used in speech vary from 60 to 6000 cycles . . . The higher frequencies between 3000 and 6000 cycles concern the consonants mostly, and are of greatest importance for the correct interpretation of speech, and for giving individual character to the voice." He considers the frequencies above 3000 as being as valuable as those below 1000, so far as intelligibility is concerned;[7] Fletcher indicates that the important speech range extends from 256 to 4096 cycles;[8] Goldstein prefers to estimate the range as between 300 and 3000 cycles,[9] as does Walker;[10] Fowler, like Fletcher, indicates the important range to lie between 256 and 4096 cycles;[11] Nussbaum feels that the range of speech sounds is from 64 d.v. to 2880 d.v.;[12] Jones and Knudsen say that "Ordinary speech includes vibrations ranging between 100 and 5,000 d.v.;"[13] Davis says: "Thus to transmit speech naturally and distinctly a telephone system must deal faithfully with a range from 60-5000 cycles per second. However, although the naturalness may suffer, there is little loss of intelligibility if a narrower range of 200-4000 cycles per second is adopted;"[14] Sonnenschein reviews some theories when he says: "The question as to which tone range is absolutely essential for the understanding of speech has brought forth a number of theories. That of Bezold was that the sixth from b_1 to g_2 (from 450 to 800 double vibrations) is the correct range; according to Stumpf, it is from c_2 to c_3 (about from 650 to 1,024 double vibrations) and Schmiegelow held that it is from A_1 to C_3

[6] *Journal of Laryngology and Otology*, 48:41.

[7] George Wilkinson, "The New Audiometry," *Journal of Laryngology and Otology*, 40:547.

[8] Harvey Fletcher, *Speech and Hearing*, Fig. 5, 773.

[9] M. A. Goldstein, "The Potentialities of the Audiometer," *Annals of Otology, Rhinology and Laryngology*, 34:1300.

[10] D. H. Walker, "Resumé of Report of the Bureau of Standards upon Aids to Hearing," *Laryngoscope*, 27:653.

[11] E. P. Fowler, "The Newer Tests for Hearing with Demonstration of Methods," *Laryngoscope*, 37:286.

[12] David Nussbaum, "An Improved Method of Testing the Hearing with the Spoken Voice," *Laryngoscope*, 37:182.

[13] I. H. Jones and V. O. Knudsen, "Functional Tests of Hearing," *Laryngoscope*, 34:674.

[14] A. H. Davis, *Modern Acoustics*, 251.

(about from 435 to 1,300 double vibrations). For the proper and complete hearing of all speech elements, the tonal range from c_1 (256 double vibrations) to c^5 (4096 double vibrations) is probably necessary.[15] West says, "The percentage from the three highest frequencies, 8192, 4096, and 2048 d.v. are each doubled, because speech sounds in this region are usually very weak in intensity, and because it happens that, in English, these sounds are very important in carrying the critical, symbolic meanings of speech." [16]

From these quotations it becomes evident that there are many and varied estimates as to the frequency range which must be transmitted to the ear in order that speech may be made intelligible. Most of them estimate something like 200 to 4000 cycles for the range and our interest was to find whether or not the majority was correct so far as persons with normal hearing are concerned. As a result, the following-described experiment was set up:

1. In order to avoid recognition of the word by context, a "paired-word" test using eleven vowel and twenty-one consonant sounds was constructed so that the two words differed chiefly in one particular sound.[17] One of the two words was read to the subject and he was asked to underline the one he understood to have been pronounced. Each vowel was paired with each other vowel and each consonant with each other consonant.

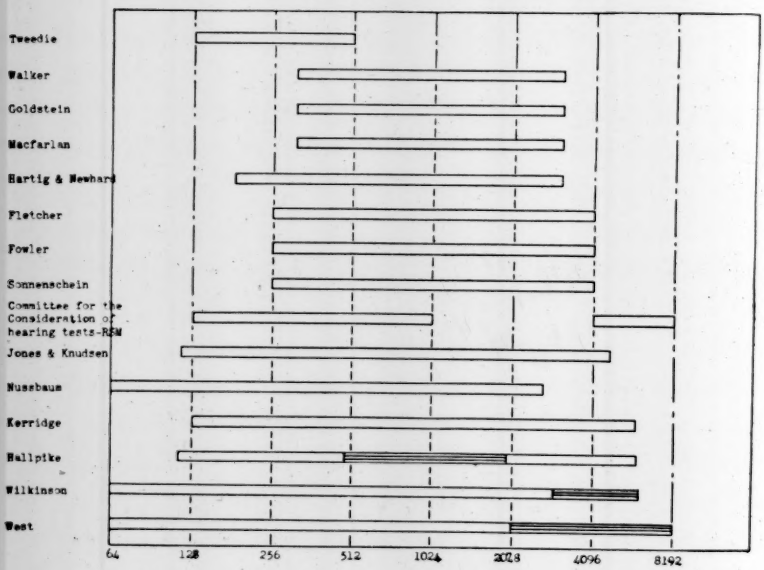
Vowels used were: [u], [ʊ], [ɔ], [ʌ], [ɑ], [æ], [ɛ], [ɝ], [e], [ɪ], and [i]. Consonants were: [m], [n], [ŋ], [l], [r], [p], [t], [k], [b], [d], [g], [f], [θ], [s], [ʃ], [tʃ], [v], [z], [ʒ], [dʒ], [ð].

2. The selected word of each pair was then read into a crystal microphone connected with an amplifier with a frequency response curve as indicated by Figure II. A filter connected to the output of the amplifier eliminated the higher frequencies when cut in as is also indicated by Figure II. The microphone was placed in a small room separated by an intervening room from the quiet room occupied by the subject being tested so that there was no possibility of direct communication between the operator and the subject except through the circuit connecting the microphone, amplifier and phones or speaker.
3. Eight different arrangements of equipment were used:
   a. Flat amplification with the subject receiving the sound directly through one crystal phone placed against the ear.
   b. Amplification with the high frequencies eliminated and using one crystal phone as the output source for the subject.
   c. Flat amplification as in (a), but with the subject using two crystal phones.

[15] Robert Sonnenchein, "Functional Examination of Hearing; Deaf-mutism and Education of the Deaf," *Archives of Otolaryngology*, 13:111.

[16] Robert West, *Disorders of Speech and Voice*, 120.

[17] This is not to be taken to mean that they were identical otherwise.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Goldstein
Macfarlan
Hartig & Newhard
Fletcher
Fowler
Sonnenschein
Committee for the Consideration of hearing tests-RSM
Jones & Knudsen
Nussbaum
Kerridge
Hallpike
Wilkinson
West
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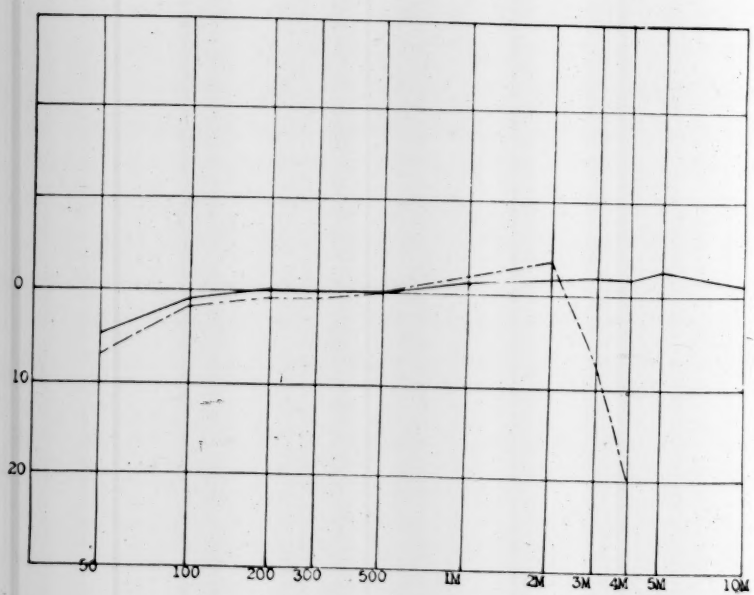
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d. Amplification similar to that of (b), but with two crystal phones.
e. Flat amplification with a bullet-microphone replacing the crystal phones as the source of sound for the subject. In this instance one ear was masked by a 256-cycle tone at an intensity of sixty-five decibels.
f. Amplification with the high frequencies eliminated by the filter with an output source identical with that of (e).
g. Flat amplification using the bullet-microphone as the subject's source of sound without masking either ear.
h. Amplification with the high frequencies eliminated and with binaural listening by the subject as in (g).
i. A control test in which the words were read to the individual without any intervening means of transmission and at three feet distance the subject facing away from the reader.

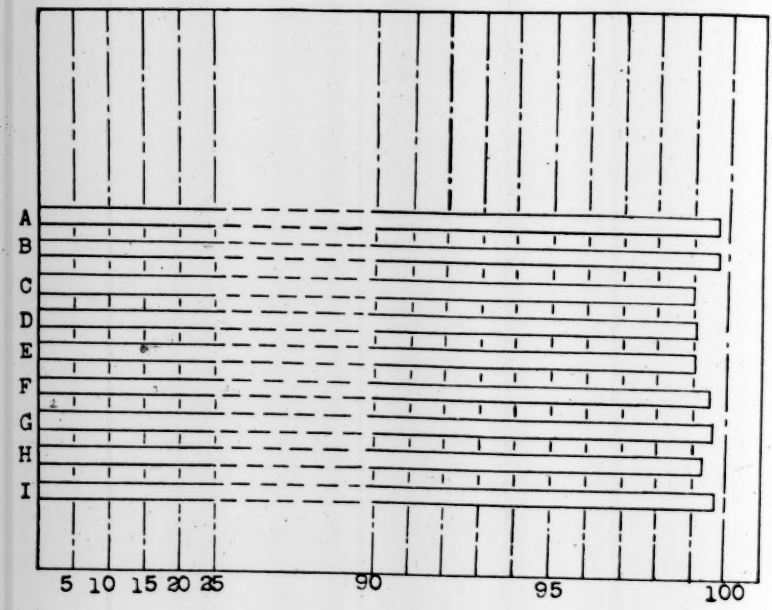
4. In order that the test might be checked to see that the results held for other voices than that of the writer, three other persons were selected to read the words to a subject previously tested. Two men and one woman were used, each of whom had characteristics of speech quite different from the others.

Two hundred pairs of words were read to thirty-two unselected adults with normal hearing, seventeen women and fifteen men between the ages of nineteen and twenty-eight. Each subject heard the words nine times with variations as to which member of each pair was read. This means that each individual had eighteen hundred possible opportunities for error. In no case did the number of errors on the eighteen hundred possibilities exceed sixty-three or 3.5%. The largest number of errors on any single series of two hundred paired words was fifteen or 7.5%, and this occurred in test D with the bullet microphone using the filter to give restricted frequency amplification and monaural hearing with the opposite ear masked, with the 256 cycle tone at sixty-five decibels intensity.

As is shown in Figures III, IV and V, no appreciable difference is to be found in intelligibility between any one or any group of tests and any other.

In analyzing the results of the tests further we find that a total of ninety-two errors was made on the vowel combinations of which there were fifty-four in each two hundred pairs. Or, in the total number of vowel pairs read—each subject hearing the fifty-four pairs nine times and there being thirty-two subjects—there were 15,552 possibilities for error. The total number of errors being ninety-two, this would give a percentage of 0.59 errors for recognition of vowels for all tests, or an average of 10.3 errors for each of the nine tests.

Approximately fifty-five per cent of all errors in vowel discrimination were made on three tests—C, D, and E—of which two were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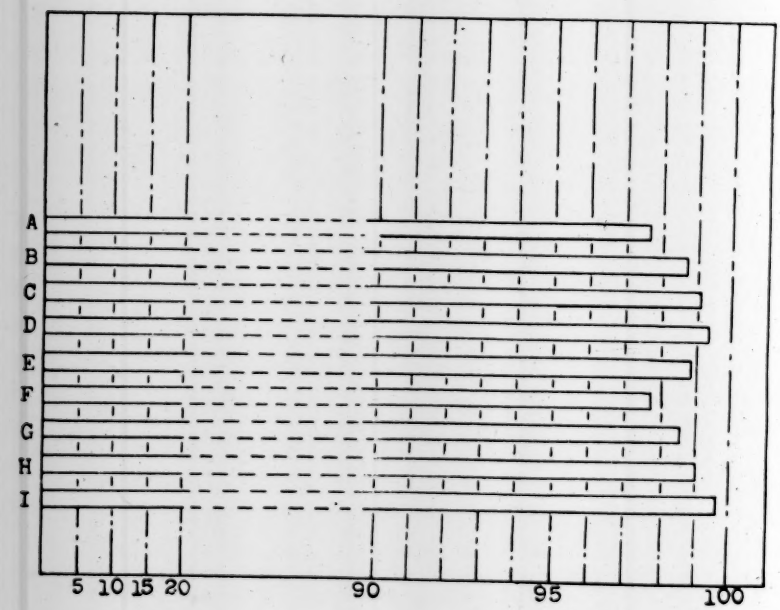
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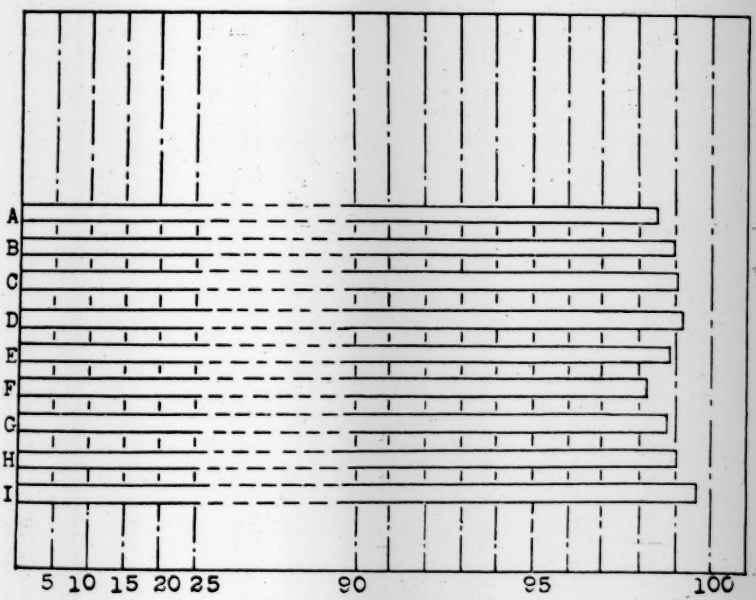
monaural in character, *two were with flat amplification,* and all three were with the speaker as contrasted with earphones. Sixty-eight percent of all the errors were made in tests C, D, E, and G, the last test being with phones, binaural, and with restricted frequency amplification. But twenty percent of the errors were made on tests A, B, F, and I, with those of A, B, and I being almost identical in number—4, 4, and 3 respectively—and F with twice as many, 8. A and B were flat amplification, the former being with one earphone and the latter



with two; F was given through the speaker with binaural hearing and with restricted amplification; and I was the control test.

The vowel pairing of *naught* [nɔt] and *not* [nɑt],[18] involving the differentiation of the vowels [ɔ] and [ɑ], caused the greatest number of errors of any of the vowel combinations—thirty-three errors or 35.8% of the total vowel errors. The next most difficult distinction was between the vowel sounds [u] and [ʊ] as in *pool* [pul] and *pull* [pʊl]. In this case a total of thirteen errors was made—or 14.1% of all errors on vowels. Thus, these two combinations account for approximately fifty percent of all vowel errors.

However, with the vowels there occurs but an average error of 0.59% with a maximum intelligibility of 99.83% for test I—the con-

trol test—closely approached by tests A and B. The average intelligibility of all the amplified tests was 99.36%, or but 0.47% below the control test. The greatest difference was 0.81% between test D (monaural hearing with restricted amplification using the speaker) and I; the smallest difference—0.05%—was between A and B, which were identical, and I, in which A and B were monaural hearing using a phone with flat amplification and binaural hearing with phones and flat amplification respectively.

With the consonants, which were 2.7 times as numerous as the vowels—one hundred forty-six to fifty-four—a total of five hundred fourteen errors was made, or an average of 57.1 errors per test of the 4,672 consonants presented. Or, in the combined totals of all consonants read to the thirty-two subjects in the nine trials, there were 42,048 possible errors while but 514 were made—a percentage of 1.2.

[18] In some localities this pairing would in itself cause confusion, but in the locality in which this experiment was carried on and with the subjects involved, such confusion was probably at a minimum.

Tests A and F account for 38.3% of all the errors—A being a monaural test with flat amplification received by the subject through an earphone, while F was binaural with restricted amplification and using the speaker. No one of the other tests was greatly different from any other one.

For the consonants the intelligibility for the control test was 99.53% and the nearest approach to this in the other tests was 99.32% with test D—monaural using the speaker and restricted amplification—*one of the tests with the lowest intelligibility for the vowels*. The poorest test from the standpoint of the consonants was test A—monaural with flat amplication and an earphone—with 97.84% intelligibility. *This test gave the most perfect results with the vowels.*

Again, the range of intelligibility for the amplified consonants was but from 97.84% with test A to 99.32% with test D, or a range of from 0.21% to 1.69% below the average of the control test.

Since the average or percentage error with the vowels was 0.59% and that for the consonants 1.2%, the latter show 2.03 times as many errors per hundred. This is to be expected, however, in view of the fact that the vowels contain much more energy than the consonants[19] and vowels are "more easy to grasp, pronounce and remember than consonants." [20]

[19] A. Wood, *Sound waves and their uses*, 146.

[20] William Stern, *Psychology of Early Childhood*, 157.

TABLE I

TABULATION OF RESULTS IN WORD TESTS

32 Cases—200 Pairs Each

Total Words for Each Test—6,400

Test	Errors on Vowels	% Intelligible	Errors on Consonants	% Intelligible	Total Errors	% Intelligible
A	4	99.77	101	97.84	105	98.47
B	4	99.77	60	98.72	64	99.00
C	17	99.02	44	99.06	61	99.05
D	17	99.02	32	99.32	49	99.24
E	16	99.08	50	98.93	66	98.97
F	8	99.54	98	97.91	106	98.35
G	13	99.25	65	98.61	78	98.78
H	10	99.42	42	99.13	52	99.19
I	3	99.83	22	99.53	25	99.61

A. One crystal earphone with flat amplification
B. Two crystal earphones with flat amplification
C. Bullet microphone, binaural, flat amplification
D. Bullet microphone, monaural, restricted amplification
E. Bullet microphone, monaural, flat amplification
F. Bullet microphone, binaural, restricted amplification
G. Two crystal earphones with restricted amplification
H. One crystal earphone with restricted amplification
I. Control test, no mechanical transmission, three feet distance

The findings of this experiment may be summarized as follows:

1. There appears to be no real difference between hearing with the speaker and with phones.
2. Vowels tend to be but slightly more intelligible than consonants under the conditions prevailing in these tests, showing an average intelligibility of 99.36% on the amplified tests as compared with 98.69% for the consonants, a difference of 0.67% and 99.83% on the control test as compared with 99.53% for the consonants, a difference here of 0.30%.
3. That transmission system which proved best for vowel transmission was least efficient for consonants and the opposite was also true—the consonants were most intelligible with that arrangement through which the vowels were least so.
4. Persons familiar with English speech sounds are not handicapped in understanding or discriminating between speech sounds when frequencies above 4,000 are eliminated.

A FURTHER STUDY OF STUTTERING IN RELATION TO VARIOUS SPEECH SOUNDS*

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University of Minnesota

IN 1935 there was published a study on stuttering from the standpoint of the sounds in relation to which stutterers experience difficulty.[1] It reported that almost all stutterers who were studied experienced more stuttering in relation to some sounds or groups of sounds, and for all the cases certain sounds were associated with definitely greater amounts of stuttering. This study investigated stuttering during oral reading of simple, connected, non-emotional material.

In order to study the sound difficulties of stutterers in another type of situation, a different test was devised. This test consisted of a number of words arranged in random order with no context. It may easily be seen that in reading context material there are a number of factors other than phonetic ones which might influence the difficulties of stutterers. Word and sentence meaning, stressed or unstressed position in the phrase or sentence, grammatical function, and various other factors might have important effects on the amount of stuttering some words received. But in a test wherein there was no context and the words were arranged in haphazard order, these factors would be reduced to a minimum, since there would be no sentence meaning, no stressed or unstressed position due to word arrangement in phrases or sentences, and no grammatical function. Data obtained from such a test might conceivably be a better indication of the part that sounds, as such, play in influencing the occurrence of stuttering than data from the other type of test.

Procedure and Subjects

The test which was used contained seven hundred words. There were ten words beginning with each of twenty-three consonant sounds, twenty-nine consonant blends, and eighteen vowels. (Two pairs of vowels, [ɛ] and [ɛə], and [o] and [ou], were combined in

*This is a part of the University of Iowa program of research on stuttering under the direction of Professor Lee Edward Travis.

[1] Wendell Johnson and Spencer F. Brown, "Stuttering in Relation to Various Speech Sounds," QUARTERLY JOURNAL OF SPEECH (XXI, 4, November, 1935), 481–496.

the final treatment of the data. Phonetic authority for this procedure may be found in Kenyon [2] and Avery, Dorsey, and Sickels.[3]) These words were arranged in hapazard order, with two precautions being taken in their arrangement. The first was to keep words beginning with the same initial sound or blend separated by a considerable number of words in an attempt to minimize the effect of memory of spasms upon the same sound. The second was to keep the whole test as free as possible from arrangements of words which might carry meaning.

The situation in which the testing was done was exactly the same as that in the study previously referred to. Each stutterer read to the experimenter. No other person was present, and the door of the room was closed, in order that the stutterer might be as free as possible from any extraneous disturbing factors. The experimenter recorded on a mimeographed copy of the test all stuttering spasms, word omissions, substitutions, or insertions, reversals, mispronunciations, or other variations. The instructions to the stutterer were printed at the top of the test and were as follows: "Please read each word separately and distinctly."[4]

This test was given to thirty-two stutterers, all of whom were connected with the Speech Clinic of the State University of Iowa during the period from October, 1934, to April, 1935. These were the same thirty-two cases from whom was collected the data on which the study previously referred to was based. Twenty-six of the cases were males and six were females. They ranged in age from eighteen to thirty years, with an average of twenty-two years.

Reliability

The reliability of the experimenter in recording stuttering spasms was found to be .99. This was determined by means of correlating the spasm counts from six repetitions of a phonograph record of stuttering speech with the count known to be correct.[5]

[2] John S. Kenyon, *American Pronunciation* (George Wahr, Ann Arbor, 1924).

[3] Elizabeth Avery, Jane Dorsey, and Vera Sickels, *First Principles of Speech Training* (Appleton, 1929).

[4] Copies of the test used in this study, together with all data obtained by means of it are on file in the Speech Clinic at the State University of Iowa.

[5] A further discussion of this method of studying reliability will be found in Johnson and Brown, *op. cit.*

Results

It was immediately found that most of the stutterers had far fewer spasms on the test used in this study than during the reading of context material. Only two cases—Numbers 2 and 11—felt that this test (Test VI) was harder for them than the other type of test. In only fourteen of the thirty-two cases did Test VI elicit sufficient stuttering to make worth while the collection of data by means of it. A majority of these cases would be classed as severe stutterers. Of the remaining eighteen cases, a majority had fewer than three stuttering spasms on the entire seven-hundred-word test. None had as many as seven spasms on the seven hundred words.

To the fourteen cases from whom Test VI did elicit stuttering, the test was given six times, at intervals of several days. Data from the first three readings of the test were correlated with data from the last three readings for each case in order to secure a measure of the consistency of the performance of each stutterer as regards the sounds in relation to which stuttering occurred.

The total data from Test VI was correlated for each case with the data obtained for that case from the other type of test. In order to do this, it was necessary to treat consonants and blends together, each blend being grouped with the sound which formed its initial component.

In Table I are given for each of the fourteen cases the range of percents of stuttering from the percent for the sound which received the least stuttering to that for the sound receiving the greatest proportion of stuttering; the mean and median percents of stuttering; the coefficient of consistency of performance on the test; the consistency of performance on the other type of test (reading connected material); and the coefficient of correlation between the rank of difficulty of sounds obtained from Test VI and the rank obtained from the other type of test.

Of the fourteen cases, thirteen had statistically significantly more stuttering on some sounds than on others. It will be noted that only two of the fourteen cases stuttered on all of the various sounds.

Correlations were made between the ranks of difficulty of seventeen chance pairs of cases. These correlations ranged from -.41 to .89, with a median of .14. The great range of these values and the very low value of the median indicates the fact that the stutterers differed greatly with regard to the sounds in relation to which they experienced stuttering.

The earlier study reported a rank of difficulty of sounds for the

32 cases based on the median percent of difficulty for all the cases on each of the sounds.[6] From the present data it is possible to derive a similar rank of difficulty. Like the other rank, this cannot be ascribed to chance, as statistically significant differences are found throughout the rank. The rank of difficulty based on the data from Test VI for 14 cases correlates .73 with the rank of difficulty based on data from 32 cases reading connected material.

TABLE I

STATISTICAL MEASURES OF DATA WITH BLENDS COMBINED WITH THEIR INITIAL COMPONENTS

Case Number*	Range	Mean	Median	Consistency	Consistency of I-V	r with I-V
1	1.7–98.3	37.4	43.3	.91	(.98)	.17
2	0.0–51.7	9.0	3.4	.97	(.85)	.64
3	0.0–10.0	2.3	1.6	.44	(.50)	.33
7	0.0–88.5	27.2	15.4	.89	(.95)	.53
11	3.3–85.3	43.9	43.4	.87	(.96)	.17
13	0.0–23.3	3.6	1.7	.91	(.96)	.75
14	0.0–86.7	12.0	3.5	.93	(1.00)	.76
18	0.0–40.0	7.7	5.0	.79	(.91)	.77
19	0.0–50.8	24.0	17.8	.95	(.93)	.75
23	0.0–67.2	21.5	15.0	.90	(.92)	.72
29	0.0– 5.1	1.2	1.6	.31	(.49)	.20
20	0.0–72.8	14.3	5.4	.95	(.72)	.72
31	0.0–48.3	17.4	11.1	.98	(.96)	.81
32	0.0–10.5	3.9	1.6	.84	(.39)	.43
Median for Group	0.0–51.25	13.15	5.2	.905	.925	.68
Range for Group	0.0– 5.1 1.7–98.3	1.2 43.9	1.6 43.4	.31–.98	.39–1.00	.17–.81

*The case numbers are the numbers assigned to the cases in the study previously referred to.

Range of percent of stuttering on the various sounds, mean and median percents of stuttering, consistency of performance on test, consistency of performance on contextual material, and correlation between Test VI and Test I-V (contextual).

The data from the connected material (Tests I-V) for the 14 cases who supplied the data on Test VI were separated from the rest of the data on Tests I-V. The rank of difficulty of sounds for the 14 cases on connected material was determined, and this rank was correlated with the rank of difficulty of sounds for the same cases

[6] Johnson and Brown, *op. cit.*

reading non-contextual material (Test VI). The correlation was found to be .91.

This correlation of .91 is considerably higher than the correlation between the ranks of difficulty on the two types of test for any individual. The highest correlation for any individual was .81, with the median correlation at .68. The statistical procedures used in computing these individual correlations were slightly different from those used in computing the correlation between the ranks of difficulty for the group as a whole, and the correlations are not, therefore, strictly comparable. However, it is possible to say that considered as a group, stutterers show a high degree of consistency as regards the relative amounts of stuttering experienced in relation to the various speech sounds in the two types of test. Considering the stutterers individually, there is less consistency as regards the relative amounts of stuttering experienced in relation to the various speech sounds, and in some cases there is almost no consistency at all.

TABLE II

STATISTICAL MEASURE OF DATA WITH BLENDS TREATED SEPARATELY FROM THEIR INITIAL COMPONENT

Case Number	Range	Mean	Median	Consistency Blends and Consonants Separated	Consistency Blends and Consonants Combined
1	0.0–98.3	37.4	39.0	.95	.91
2	0.0–51.7	9.0	0.0	.97	.97
3	0.0–10.0	2.3	1.7	.53	.44
7	0.0–98.4	27.2	16.05	.93	.89
11	3.3–85.3	43.9	43.5	.86	.87
13	0.0–35.5	3.6	0.0	.84	.91
14	0.0–86.7	12.0	5.0	.86	.93
18	0.0–40.0	7.7	5.25	.72	.79
19	0.0–76.7	24.0	22.5	.94	.95
23	0.0–76.7	21.5	16.7	.89	.90
29	0.0– 5.1	1.2	0.0	.37	.31
30	0.0–93.5	14.3	6.7	.96	.95
31	0.0–58.3	17.4	15.55	.97	.98
32	0.0–19.1	3.9	2.0	.82	.84
Median for Group	0.0–67.5	13.15	5.98	.875	.905
Range	0.0– 5.1 0.0–98.4	1.2–43.9	0.0–43.5	.37–.97	.31–.98

Range of per cent of stuttering on the various sounds, mean and median per cents of stuttering, consistency of performance on the test when blends and consonants are treated separately, and consistency when blends are combined with their initial component in the treatment.

Separate Treatment of Consonants and Blends

In Table II are given the data for each of the fourteen cases with the consonant blends separated from the initial components. The range, median and mean percents of stuttering, and the coefficient of consistency of performance are again given, this time with reference to the data after the blends and single consonants had been separated. Although alterations with reference to Table I in the range, the median, and the consistency coefficient will be noted in many cases, these differences are in no instance statistically significant. Twelve of the fourteen cases had significantly higher per cents of stuttering on one sound or blend than on another. Only one case stuttered in relation to every sound and blend.

Fourteen correlations were made between chance pairs of cases. These correlations ranged from -.31 to .38, with a median of .12. This would seem to indicate that when the various blends are separated from the single consonants, the degree of relationship between the ranks of difficulty from different cases is reduced.

In ten of the fourteen cases there were found statistically significant differences between the percent of stuttering for a single sound and the percent of stuttering for one or more blends of that sound. Case 19 showed 15 such differences. In all, 63 significant differences of this type were found, of which 38 occurred when a blend was associated with significantly less stuttering than its initial component, and 25 when the reverse was true. Four of the cases presented both types of differences. Many blends which were significantly easier for some cases were significantly more difficult for other cases than the unblended initial component.

Discussion

The data of the present study tend to corroborate the idea that there is a general phonetic factor of difficulty which influences the spasms stutterers experience. In this study the factors of grammatical function, sentence position, sentence and paragraph meaning, etc., were eliminated as completely as possible, and the rank of difficulty obtained from the data shows a high degree of correspondence with that obtained from a larger number of cases reading a different type of test. This should not be taken to mean that the phonetic factor of difficulty is the only factor influencing the incidence of stuttering, for a study of the data clearly shows other factors to be at work. A reasonable interpretation would be that the phonetic

factor is important, and that its influence is fairly constant in various situations.

As in the data from the other type of test, it was found that individual differences were more pronounced than the general rank of difficulty for all cases. There were extreme differences in some instances, sounds which ranked at the top of the list of difficulty for one case being placed toward the bottom of the list for another. Some light may be thrown on the nature of the individual factors causing these variations by the existence of the statistically significant differences previously referred to between the percent of difficulty for a sound and for some of its blends in the data of ten of the fourteen cases. These differences seem quite unpredictable and eccentric. Two consonants with a high percentage of difficulty will receive a significantly lower percentage of difficulty when blended together, or a blend of two easy consonants will receive a high percentage of difficulty. A consonant when blended with a second one will receive a high percentage of stuttering, while when blended with a third consonant of difficulty approximately equal to the second will elicit only a few spasms. It is difficult to account for these whimsical differences in any other way than by the effects of emotional associations, which could easily be very specific to certain blends.

The fact that less than half of the stutterers who stuttered on connected material stuttered on the non-contextual material used in the present study is striking. Some of the research problems provoked by this fact are now being investigated.

Summary and Conclusions

Fourteen stutterers each read a total of approximately 4,200 words of non-contextual material in a study designed to test the validity of previous conclusions concerning stuttering in relation to various speech sounds. A record was made of the words read and of the spasms which occurred. Eighteen stutterers who had experienced difficulty in reading connected material did not stutter on non-contextual material. The most important findings are herewith summarized.

1. Reading of non-contextual material is an easier situation for most stutterers than is reading contextual material.

2. The existence of a general phonetic factor of difficulty seems to be indicated by statistically significant differences found between percents of stuttering on various sounds when other factors which might influence the

incidence of stuttering are apparently eliminated. This corroborates the phonetic rank of difficulty previously reported.

3. Individual patterns of difficulty as regards sounds appear stronger than the group tendency.

4. The individual patterns vary more from the contextual to the non-contextual material than does the general phonetic factor of difficulty.

SPEECH DEFECTS AND MANNERISMS AMONG SLAVES AND SERVANTS IN COLONIAL AMERICA

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NOWADAYS we are known among our acquaintances by means of our defects and mannerisms in speech, but these peculiarities meant much more to a certain class of Americans during colonial times. The numerous class of indentured servants, together with the Negro slaves, could be identified by their speech when they ran away. Thus in the newspaper advertisements for runaways remains a record of the incidence of speech disorders during the colonial era of our country.

This type of record is too crude to indicate whether the disorders had their origin in organic defects or in a maladjustment of personality. It would be reasonable to assume that the condition of servitude may have fostered speech disorders by introducing the maladjustments of fear and the feeling of inferiority. It may be that now, as Miss Stinchfield concludes, "speech disorders are on the increase;"[1] but two hundred years ago there was a considerable body of cases in this field, perhaps representing a constant minimum in human deviations from the normal. In the following miniature "case histories," the terminology is from the loose colloquial level; but the cases will be classified in accordance with their own terms.

In these stuttering is noted:

> The above mentioned servant took with him a Molattoe slave, nam'd James, a well set fellow . . . is very apt to stutter when closely examined, having a stoppage in his speech.[2]

[1] Sara M. Stinchfield, *Speech Disorders* (London, 1933), p. vii.

[2] *Pennsylvania Gazette* (Phila.), Aug. 31, 1749, p. 3a.

Ran away from the Subscriber, a short Negroe Fellow, named *Stepney* . . . speaks thick and stutters . . . *Thomas Dansie.*[3]

Ran away from the Subscriber . . . a well-set, bow leg'd Negroe Fellow, stutters pretty much when he speaks fast. . . . *Hannah Bird.*[4]

Ran away . . . a servant man, named Robert Wharton, an Englishman, between 30 and 40 years of age . . . has a stuttering or stoppage in his Speech.[5]

Run away from *Barnardus Ryder,* a negro man, named *Cæsar,* aged about 25 years, this country born . . . talks good English, but stutters a little in common, and if frightened, he stutters very much.[6]

Ran-away from me the Subscriber, of Glocester, last Night, a Negro Man named *Titus,* about 21 Years of Age . . . stutters considerably when he speaks.[7]

Run away . . . A STOUT LIKELY NEGROE FELLOW, named TIM, about 30 years of age, Carolina born . . . stutters very bad.[8]

Other cases are denominated "stammering." Among Negroes:

Ran away from the Subscriber, Two Negroe Men, *viz Boomy* . . . Cock-eyed, and stammer a little before he answers, when spoken to. . . . *William Lightfoot.*[9]

Ran away from the Subscriber . . . a Negroe Man, named *Will* . . . he is an Outlandish Fellow, talks pretty good *English,* but stammers much. . . . *Edmund Walker.*[10]

Ran away from the Subscriber . . . *Boston,* an *Angola* Negroe . . . has a Stammering in his Speech. . . . *Henry Hill.*[11]

Run away from *John Lloyd,* of *Stanford,* in the Colony of *Connecticut* . . . a Negro Man Servant, named, *Cyrus* . . . bred in this country, speaks good english, a smattering of French, but stammers when frightened or confused.[12]

Ran away . . . a Negro Man named *Chester,* about 30 Years of Age . . . has a stammering Speech; one or more of his Toes partly lost by Frost.[13]

And among white servants:

Run away from the Subscriber . . . a Servant Man, nam'd *John Evans* . . . he seems to be deafish, and stammers a little in his speech. . . . *George Chocke.*[14]

September 4, 1733. Run then away . . . a Servant Man, named *James Long.* He . . . stammers in his Speech, has a large Nose. . . . *James Husband.*[15]

[3] *Virginia Gazette* (Williamsburg), Aug. 1, 1751, p. 3b.
[4] *Ibid.,* Jan. 30, 1752, p. 3b.
[5] *Pennsylvania Gazette,* June 27, 1754, p. 3c.
[6] New-York *Gazette,* April 14, 1760, p. 3c.
[7] *Essex Gazette* (Salem, Mass.), July 18-25, 1769, p. 209c.
[8] *Georgia Gazette* (Savannah), Jan. 10, 1770, p. 2b.
[9] *Virginia Gazette,* Aug. 24, 1751, p. 3b.
[10] *Ibid.,* March 12, 1752, p. 2b.
[11] *Ibid.,* Oct. 17, 1755, p. 3a.
[12] *Weyman's New-York Gazette,* June 4, 1759, p. 3c.
[13] *Essex Gazette,* Sept. 22–29, 1772, p. 35c.
[14] *Maryland Gazette* (Annapolis), Jan. 26–Feb. 2, 1732/33, p. 4b.
[15] *Ibid.,* Dec. 21–28, 1733, p. 4b.

Run away from the subscriber . . . a convicted servant man named *John Gonnion* . . . stammers very much in his speech. . . . JOHN STEUART.[16]

Ran away . . . an English servant boy, named JAMES WINTERBOTTOM, by trade a Chimney Sweeper; . . . he is about 17 years of age, . . . is weak, and hollow eyed, waddles as he walks, and stammers much when talking; he has a down sneaking look.[17]

An instance of lisping is noted in the following:

Ran away . . . a negroe man, named CÆSAR, about 25 years old, . . . speaks good English, and lisps a little.[18]

Other individuals with miscellaneous ills are told of: one "sputters in Talk," another "speaks thick," another "talks rusty in his Speech," and still another "seems to eat his Words when he talks":

Ran away . . . an Apprentice Boy about 19 Years of Age, named *Samuel Allin* . . . speaks quick and thick, and sputters in Talk.[19]

Ran away from the Subscribers . . . *Richard Horn*, alias *Cole*, Twenty-five Years of Age, a short well-set Fellow, with a pert impudent Look, speaks thick.[20]

N. B. I will give Three Pistoles Reward to any Man who will apprehend and convey to me my Servant Man, named John Putt, who looks like a Mulatto, and talks rusty in his Speech.[21]

Ran away . . . *James Ross* . . . smooth Face, seems to eat his Words when he talks . . . was brought from the North of *Ireland*, and lived in *Maryland*, *Philadelphia*, and *West New-Jersey*, had Masters in all the aforesaid Places, but made it a Practice of leaving them.[22]

An unspecified "ailment" or "impediment" is also noted:

Run away . . . a Servant Man, named John M'Glaughlon, about 30 Years of Age, of small Stature, has an Ailment in his Speech, stoops as he walks, and when spoke to mostly plays with his Fingers . . .; born in Ireland, and brought up to waiting on Gentlemen.[23]

Run away from the subscriber . . . a convict servant man, named *Philip Helenford*, calls himself *Allinford* . . .; he was born in *Suffolk*, a town in *England* . . . he is, by his own account, about 26 years of age, speaks quick, and seems sometimes to have an impediment in his speech. . . . WILLIAM TODD.[24]

Various speech characteristics served as means of identification,

[16] *Virginia Gazette*, April 14, 1768, p. 4c.
[17] *Pennsylvania Gazette*, June 20, 1771, p. 4a.
[18] New-London [Conn.] *Summary*, June 6, 1760, p. 4b.
[19] Boston [Mass.] *Gazette*, July 4–11, 1737, p. 4a.
[20] *Virginia Gazette*, May 2, 1751, p. 3b.
[21] *Ibid.*, July 18, 1751, p. 4a.
[22] *North Carolina Gazette* (Newbern, N.C.), April 15, 1757, p. 4b.
[23] *Pennsylvania Gazette*, Feb. 18, 1762, p. 3c.
[24] *Virginia Gazette*, April 21, 1768, p. 3c.

such as speed of utterance. Those of slow speech are typified by the following:

Run away . . . *Thomas Barns,* aged about 23 Years . . . down looked, and slow in Speech . . . an *Oxfordshire* man, being bread to farming, As he pretends but knows nothing of it: He is a thieving Sly Fellow.[25]

Ran away from the Subscriber . . . a Negroe Fellow, about 5 Feet 6 Inches high, is *Virginia*-born, speaks slow, and is very crafty. . . . *Benjamin Harrison.*[26]

Ran away from the Subscriber . . . a Mulatto Wench, named *Milly,* about 26 Years of Age . . . has a drawling Speech.[27]

Ran away from the Subscriber in Williamsburg . . . JAMES STUART, an Apprentice . . .; he has a very roguish Look, slow of Speech, and very surly. . . . DANIEL HOYE.[28]

But others erred in the contrary direction of abnormal quickness:

Run away (lately) from Mr. Richard Lee . . . A Servant Man named John Anderson. He . . . talks quick and pertly.[29]

This day run away . . . a Servant Man belonging to Dr. *Charles Carroll,* of the City of *Annapolis,* named *Edward Lee,* but sometimes calls himself *Mortimer*: He . . . talks fast, and very forward, (being true *Newgate* breed), idle and impudent.[30]

Ran away from the Subscriber . . . an Apprentice Lad, named *Thomas Richardson* . . . he is generally very full of Discourse, and talks very fast. . . . *John Ball.*[31]

Voice quality, used also as a means of identification, was designated by such adjectives as *shrill, soft and mild,* and *squeaking:*

Broke Out of *Cæcil* County Gaol in *Maryland* . . . *Alexander Hopkins,* a Middle Sized Man aged 25 Years . . . quick Speech and somewhat shril.[32]

Run away on the 23d Instant from the Widow *Ann Amos* at *Poqueston,* a welsh Servant Man named *Thomas Roberts,* he . . . speaks good English and Irish, is much addicted to Liquor, sings well, and sometimes alters his Voice like a Woman.[33]

Run away . . . a Molattoe man, nam'd Will, about 28 years of age, of a Negroe father, and an Indian mother, born in the country . . . his speech soft and mild, but a sensible, cunning, ingenious fellow.[34]

Run-away . . . A Servant Man, named William Price, about 40 Years of

[25] *American Weekly Mercury* (Phila.), Nov. 17, 1720, p. 3b.
[26] *Virginia Gazette,* April 11, 1751, p. 4a.
[27] *Ibid.,* Nov. 7, 1754, p. 4a.
[28] *Rind's Virginia Gazette* (Williamsburg), May 30, 1766, p. 3c.
[29] *Maryland Gazette,* April 29–May 6, 1729, p. 4b.
[30] *Ibid.,* July 12–19, 1734, p. 4b.
[31] *Virginia Gazette,* Oct. 24, 1751, p. 3a.
[32] *American Weekly Mercury,* July 21, 1720, p. 3a.
[33] *Pennsylvania Gazette,* June 26–July 3, 1735, p. 4b.
[34] *Ibid.,* Jan. 24, 1748/49, p. 2c.

Age . . . apt to get drunk at all Opportunities, and has a hoarse, squeaking Voice.[35]

Run away . . . James Morris, or Morrison, about thirty-five years of age, has . . . a remarkably long nose, speaks good English, but seems always as if he had a cold.[36]

Run away . . . an Irish servant man, named RICHARD DOLTON, about 18 years of age . . . was born in Dublin, speaks a little through his nose, and much addicted to lying.[37]

Personal mannerisms were also noted:

Ran away from the Subscriber's Plantation . . . a Servant Man, named *Edward Rider* . . . he is a well-set, smooth-faced Fellow, about five Feet five Inches high; has an insinuating, fawning Way of expressing himself, and is much addicted to Lying; an *Englishman* born, and pretends to be a Roman Catholick. . . . *John Hood.*[38]

Ran away from one of the Subscriber's Quarters . . . a Mulatto Man Slave, named *Tom* . . . he is very apt to grin when he speaks, or is spoken to. . . . *John Stith.*[39]

Ran away from the *Berry* . . . *John Charles Stoffenburg*, a *Polander*, aged about 27 Years; a pretty tall Man, talks a little effeminate. . . . *James Belcher.*[40]

Ran away from the Subscriber . . . a young, lusty, Negroe Man Slave, named *Ben* . . . he has a smooth Tongue, and a very good Knack at telling a Story. *Francis Willis*, Jun.[41]

Ran away last night . . . an Irish servant man, named ROBERT GALLBREATH, a shoemaker by trade . . . about 24 years of age . . .; he is smooth visaged, and speaks very smoothly, and with a great deal of gravity.[42]

[35] *Ibid.*, June 3, 1762, p. 4b.
[36] *Pennsylvania Chronicle* (Phila.), Oct. 5–12, 1767, p. 152c.
[37] *Pennsylvania Gazette*, May 30, 1771, p. 4b.
[38] *Virginia Gazette*, March 28, 1751, p. 4b.
[39] *Ibid.*, May 9, 1751, p. 3b.
[40] *Ibid.*, March 27, 1752, p. 3a.
[41] *Ibid.*, Oct. 10, 1755, p. 3b.
[42] *Pennsylvania Chronicle*, June 15–22, 1767, p. 88b.

THE THEATRE AND THE ARTS IN WAGNER'S IDEAL COMMUNITY AND IN THE NAZI STATE

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AN ARDENT patriot, Richard Wagner was perhaps as much interested in the welfare of Germany as he was in his art. Though his views have never been widely known, they were sufficiently radical to keep him in exile for fifteen years after the Dresden Revolt in 1848, during which time he not only composed his greatest operas but some ten volumes of prose on such subjects as art and the people, art and fashion, and art and the state.[1] Though his musical genius still obscures his reputation as a writer, his liberal ideas on a German national culture seem to be employed today by the National Socialist party to further its own hard-headed aims to such an extent that they are more significant now than they were at the time of writing. While this apparent use of Wagnerian ideals makes no acknowledgment of its source, though Hitler's well-known passion for Wagnerian music and heroic paganism shows the composer's great romantic influence, a marked similarity can be traced between Nazi propaganda and Wagner's political-esthetic philosophy.[2]

As an artist, Wagner was preeminently interested in the theatre; for him drama was the greatest of the arts, was some day to be a synthesis of all the arts, the ideal Art of the Future. Since the Nazi cultural program has used art, and particularly the theatre, as tools for welding a national spirit, it is interesting to see how Wagner's ideals have fared in their adaptation to such a purpose.

Wagner not only dreamed of a future art that would use the other arts to enhance dramatic expression as Greek drama used

[1] Wagner was banished from Germany specifically for a speech made during the Dresden Revolt, in which he attacked the state. His subsequent writings, while mostly on art, also dealt with interrelating problems on money and art, the duty of the state to the individual, and the state versus the natural community. See *Richard Wagner's Prose Works*, translated by William Ashton Ellis, London, 1892–99, (cited hereafter as Ellis).

[2] Lion Feuchtwanger's *The Pretender*, New York City, 1937, gives an excellent picture, under historic disguise, of an oratorical demagogue who is the tool of party leaders. "The Riddle of Hitler," by Stephen H. Roberts, *Harper's*, February, 1938, corroborates the point of view that Hitler's romanticism serves a practical propagandist end.

music and dancing, but he ardently desired an ideal society which would, like Greek life, develop both body and spirit[3] and would harmonize the individual members of the community. In such a society any relinquishment of individual rights would be voluntary and in response to a common need felt by all. The individual would be "set free from care but not from toil;" each would have work to do and would be assured a living, but would have time and strength for art and physical recreation. The body would be developed to its potential beauty and all would be artists in the non-professional sense. Art would no longer be commercialized, but would be the vigorous expression of a free, hardy people, untainted by luxurious tastes, eroticism, and the desire for what is fashionable.[4] Such art must nourish itself on folk culture and folk myths to be truly national and expressive of the German soul, and must be for all, not merely for a privileged class.

Wagner's antithesis of such a democratic community founded on respect for the individual is the imperial state, which compels from above and by "its perpetual tendency to make everything uniform" suppresses "with more and more deadly power the might of free personality."[5] The state, with its rigid adherence to custom, is formed in response to needs already past and can never truly administer to the present; hence, since it ignores the individual and does not adapt itself to his changes, it must eventually be overthrown. Only a government which is a living organism, responsive to the

[3] "Greek art embraced the spirit of a fair and noble nation, the Art of the Future must embrace the spirit of a free mankind; . . . the goal is the strong fair man to whom revolution shall give his strength and art his beauty . . . man shall learn that itself is the one and only object of its existence and only in community of all men can this be fulfilled. . . . The crime of today is that the physical maintenance of life is our greatest care and necessity." Ellis I, pp. 51–58.

"The future freeman, no longer a slave to making his living, shall be bred to a life of joy. The training will start with physical beauty of self and extend to artistic expression. Each man will be an artist. The arts will focus in the drama, the glorious tragedy of man. This art seeks not for gain." Ellis I, p. 58.

"Beauty and strength as attributes of public life can alone prove lasting blessings when they are the common gifts of all mankind." *Ibid.*, p. 50.

[4] "And this fiend, this crack-brained need-without-a-need, this need of Need,—this need of Luxury, which is Luxury itself withal,—is sovereign of the world. It is the soul of that Industry which deadens men, to turn them to machines; the soul of our State which wears away men's honor." *Ibid.*, Vol. I, p. 76.

[5] Ernest Newman, *Wagner As Man and Artist* (London, 1914), p. 203.

needs of its people, can hope to survive the inevitable changes of time and only such a government can allow the highest development of the individual.

To the outsider, it would seem that the extremely regimented social order formulated under Nazi regime has little in common with Wagner's democratic community, but examination shows certain superficial similarities between the Wagnerian ideal and professed Nazi aims, particularly in propaganda addressed to the people. Thus, according to *Deutsches Kulturrecht*,[6]

> The Nazi viewpoint sees "the state as a natural community—a natural community made up of a people fused together through ties of blood, speech, customs, and common experiences, and which in its most fully developed form we characterize by the term nation." The culture of this state comes out of "wholly simple, wholly primitive perceptions of the people and in obedience to their will and law," and represents "no less than the spiritual side of the people's life and being.". . . "Authority for National Socialism comes out of the people itself, not out of a power which rules superior over it; the will of the state comes out of the folkways, is free, sovereign, and of a new type." . . . "Out of the national soul emerges the law from which the National Socialist leader derives his legitimation and his policies. He is not thus an organ of will superior to the people, but instrument of the will of the people which exists in him."

Carried into the arts this gesture of the people's freedom is expressed as follows by Dr. Goebbels at a meeting of the National Chamber of Culture:[7]

> *Art as such can flourish only when given the greatest possible freedom of development.* Those who think they can confine art or civilization in general within fixed limits are sinning against art and civilization. When I say "art is free" I wish to steer clear of the opinion, on the other hand, that absolutely anarchical tendencies in art should be given free vent. However free art must and can be within its own laws of evolution, it must feel itself closely connected with the elemental laws of national life. Art and civilization are implanted in the mother soil of the nation. They are consequently forever dependent upon the moral, social, and national principles of the State.

Here we have the typical Nazi sleight-of-hand, dispensing liberty with one hand while withdrawing it with the other. On the whole, Nazi propaganda for the German people is aimed mainly at making

[6] Robert A. Brady, *The Spirit and Structure of German Fascism* (New York City, 1937). The work is generally considered the best summary of the movement to date. The above quotation is from Chapter III, "Art and Education as Tools of Propaganda."

[7] *Ibid.*, p. 99.

them feel that the sacrifice of their individuality is voluntary and for a common cause, namely the fusion of themselves into a nation which can once more take its rightful place in Europe. But while Wagner, too, felt that the ideal community must have a unified aim in which individual needs could merge, he consistently repudiated the idea that the state itself could constitute such an aim.

To carry on the Nazi nationalization of art, a youth division of the Community of Culture known as the Culture Community of Youth has been established, with the objective that "culture shall become an iron strength in the personal life of the youth," who with " 'hearts beating in unison' will be 'welded into a voluntary service community which will cut across all formations, occupational groups and layers of population.' "[8] Activities promoted include youth theatres and films, puppet theatres, lay and folk plays, holiday celebrations, folk music and writing competitions.[9]

Another organization, Strength through Joy, which works with the Community of Culture in the theatrical field, purports to help the laborer renew his strength through a program of physical recreation. Vacation tours, summer labor camps, and various other plans for giving the urban worker short periods of agricultural experience also form part of the general state program for emphasizing the national and communal spirit and for developing physical strength and health.

Ostensibly, then, the state has made possible a richer cultural experience for the German people by giving them physical and artistic outlets that free the spirit from care and toil. Moreover, it has ministered to that need so fundamental to the German nature of enjoying these experiences in company with fellow workers. Has the result been what Wagner predicted, a regenerated art through a renewed communal vigor? Unbiased observers have been disappointed in any hopes that may have been aroused by the example of Russian post-revolutionary art, particularly in the theatre. Wagner's Art of the Future shows no signs of being born of Nazi parentage. Despite the state's appeal to the German's love of Fatherland, of folk

[8] *Ibid.*, Chapter III, p. 100.

[9] Compare Wagner in his article, *A Theatre for Zurich*, when he writes of "recruiting the youth" into a non-professional group, the personnel to consist of "nothing but the flower of a native burger artisthood . . . so that quite of itself the theatre would attain a self-supporting station" and could "slough off the last traces of commercialism." Ellis III, p. 52.

ways, and of communal music, dancing, and physical recreation, the government has not as yet succeeded in stimulating any great creative activity among its people. True, there has been enthusiastic response to those phases of the program calling for mere participation, for Wagner's ideal of a *Volk Kultur* seems to express a genuine yearning of the people; but original composition in the arts, particularly in literature and drama, has been sparse and hesitant.

The reason is apparent as soon as one examines the organization of the National Chamber of Culture. Here all has been carefully regulated with true Prussian thoroughness. Confining our observations to the theatre division, which has taken over all the dramatic production of the country, we find that despite stress on folk plays, supposed to create a "new German style," the Nazi theatre movement has been particularly sterile. Nor does one wonder, upon learning that anyone wanting a job in the theatrical profession (from dramatist to scene shifter) must apply to the proper division of the Chamber and thereupon fill out a searching questionnaire relating to his family and social history and political coloring. If he is an Aryan with no unfortunate political record, he may then be enrolled as an approved theatre worker. If he is a dramatist and has successfully passed the scrutiny of the Chamber, he then reflects on how his subject matter will suit the chambers who are to consider the cultural value of his work.

> If he is wise he will choose a subject that can give offense to nobody. . . . After restless pondering our author will probably choose a safe historical theme, in which no parallel with present circumstances can possibly be found. . . . The play manages at last to be written. It is then read by the author's wife and friends and dramatic agent, each of whom advises him to leave something out just in order to avoid the possibility of misunderstanding.[10]

After the playwright has found a manager willing to produce the play, it must then be submitted to the *Reichsdramatung*, the official directly responsible to Dr. Goebbels for every work performed in Germany. After this, if it meets with approval and if the author be prudent, he submits it to the local authorities "whose concern is popular education and enlightenment." The play must then be cast from the ranks of underpaid players, "generally ardent party comrades who seek vainly to establish points of contact with their mechanized audience of the 'Strength through Joy' organization" (the

[10] "The Nazi Theatre, from a German Source," *Theatre Arts Monthly*, March, 1935.

group which has made itself responsible for mass play-going by subscription and the provision of cheap tickets). The first night finally comes.

> The audience is shabby, cautious, overawed, hesitant to the point of depression. Now and again it breaks out in desperate applause, as recently at the words of the Marquis Posa in Schiller's *Don Carlos: 'Geben Sie Gedankenfreiheit'* (Grant liberty of thought). When these words had provoked thunders of response in one or two playhouses, managers were given to understand that performances of the classic would no longer be welcome. . . . At present not a single modern play of quality is being performed on the German stage. . . . The writers of today fall into two natural categories. If they are declared Nazis, the audience assumes them to be bores; and if they remain private individuals about whom nothing is known, it feels it may be approving masked enemies of the State.[11]

The purging of the theatre of non-Aryans such as Max Reinhardt and Elizabeth Bergner was accompanied by a banishment of authors.

> Gerhart Hauptman was frowned upon as having been a prominent figure under the Republic. . . . Georg Kaiser could readily be charged, as an expressionist, with bringing anarchism into drama. . . . The Jews from Schnitzler to Werfel, Toller and Hasenclever were naturally suspect. . . . Except for a few writers of drawing-room comedy or detective drama, all foreigners came under the ban from the first. Ibsen and Strindberg ceased to be performed. All Russians without distinction of creed or class were as good as prohibited. . . . Such Americans as O'Neill could be excluded as pathological. Never surely has there been such a thorough wiping of the slate in all dramatic history.[12]

What is true of the drama holds for all fields of creative work. When we find that modernist tendencies are condemned in the graphic and plastic arts and "that painters and sculptors with high European reputations have seen their work removed from the state and municipal galleries,"[13] we see that the state is still, in truth, the paralysing power "which deadens men's souls" that Wagner described it. The return to *das Volk,* under Nazi leadership, while overlaid with cultural sentiment, is actually but an economic movement on the part of the state to create a strong laboring and agricultural class which will make Germany self-sufficient. The creation of a "psychical unity of the people," built on "racial convictions"[14] is not an end in itself despite Hitler's assertion that "the chief aim to be pursued by a national state is conservation of the ancient racial ele-

[11] *Ibid.*

[12] Ashley Dukes, "The Nazi Theatre," *Theatre Arts Monthly,* January, 1934.

[13] *Ibid.*

[14] Liddell Hart, *Europe in Arms* (New York, 1937).

ments, which, by disseminated culture, create the beauty and dignity of a higher humanity." Nor does his concept of the value of the individual serve the same end as did Wagner's, though Hitler writes "that it is not the state's duty to confine governmental power to any particular class" but to "draw the most competent brains forward out of the total mass of the nation and promote them to place and dignity," and "to open the doors of the higher state educational establishments, without distinction, to talent of every sort, in whatever class it appears."[15]

Though like Wagner, Hitler believes in renewing the German upper classes with blood from below, and believes the ideal state will make it possible "for every honest worker to be certain of living an orderly honorable life," and that "there is equality among men from the moment that each individual in his own sphere, whatever that may be, exerts himself to do his best,"[16] the modern German ideal differs from Wagner's in the narrowness of its scope and in the use of any means to justify the end. Wagner did not conceive the renascence of the German nation in terms of aggression or exclusiveness when he wrote

> The Art of the Future must embrace the spirit of a free mankind delivered from every shackle of nationality; its racial imprint must be no more than an embellishment . . . we must love all men before we can love ourselves. . . . . Man shall learn that itself is the one and only object of its existence and only in community of all men can this be fulfilled. God will then be the social wisdom of mankind, taking thought for the individual need.[17]

The Nazi government believes it can will that the people be moulded into a dominant state, regardless of any individual deviation, which must be ruthlessly suppressed. Wagner believed that the communal will must be the voluntary harmonizing of individual wills for mutual benefit, but not for aggressive purposes. For him the regimentation of individuals could not possibly justify any end, however worthy, for its very process would destroy the highest end, the ennoblement of mankind.

[15] Adolf Hitler, *My Battle* (New York, 1933), p. 159 and p. 177.

[16] *Ibid.*, p. 179. The book continues thus: "The estimate of a man's value must depend on the way in which he performs the task entrusted him by the community. For the labour of the individual is only the means, not the object, of his existence. Rather must he continue to form and ennoble himself as a man, but this can only be possible within the frame of the culture which he shares. . . ."

[17] Ellis I, 51–58.

The former point of view must perforce be based on fear, since its weapon is coercion; the latter is based on a universal regard for humanity. Only when the spirit feels free can it work creatively, and we have but to remember the most mechanized and most barren state in history to realize that the Spartan view of life must inevitably result in sterility. It is significant to note that the years of the German Republic, following the World War, which Hitler considers a decadent and shameful period, are regarded by outsiders as an "Indian Summer" of national culture. Then, in the relaxed atmosphere of ease, the temporary freedom from regimentation

> the music and opera of the great German masters was revived on a newer and richer level. The German theater became for a short time the pride of western Europe. . . . There was among the rank and file no hatred of the Jews, no hatred of the French, no hatred of the Russians or any other people. . . . There was, likewise, an almost unbelievable mass participation in the cultural side of life. Museums and art galleries, theaters and opera houses, were full of the common people.
>
> . . . Nowhere else were there so many concerts given, was there so much singing and choral music. . . . Little theaters, local player troups, folk dance ensembles, and numerous other art forms were to be found in great profusion in the large cities, and represented in nearly every village and hamlet. Workers' clubs . . . put on musical evenings and prepared theatrical productions. . . . This is not a romantic picture but the Germany as visitors saw and knew it during the interlude.[18]

As Mr. Brady remarks, what one saw was not new, for it had existed before the war, but it represented a gifted people coming back into its own to take up again the enjoyment of "a rich, multicolored and vividly alive cultural heritage." That German people still express themselves in folk art and dancing and outdoor recreation as we find them doing under Nazi leadership attests to that innate need for communal life which Wagner so clearly perceived, rather than to an unqualified acceptance of the state's cultural program. Yet while the present regime may succeed in maintaining an outward show of artistic activity, it is crushing the creative force from which art springs by its regimentation of the individual. The fact that the era of liberalism under the Republic, though a time of economic stress and political confusion, was one of great creative activity, would prove that Wagner's ideals rather than National Socialist principles will create a living national culture. On the other hand, the Nazi use of the arts, and particularly the theatre, for propaganda

[18] Brady, *op. cit.*, p. 6.

purposes, its militarization of the masses, and its contempt for the individual have made the totalitarian state grow progressively more barren in creative expression despite its efforts to conscript the democratic ideals formulated by Wagner.

TECHNIQUE IN DIRECTING

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TECHNIQUE in direction grows with practice. I remember distinctly sitting through several rehearsals of Martin Flavin's *Broken Dishes* and wishing I knew what to say. The cast looked to me for correction; I knew that they were far from finished; but what to attack, I did not know. Details escaped me, and so I harped on "Louder, please," which is usually good, and "Pick up your cues," which is always good.

Now, instead of sitting and wondering what I ought to say, I wonder which of my many criticisms I can omit with no serious consequences. It is my opinion that a director who knows and appreciates sincere excellence, and who is aware of just when his cast falls short, is well equipped to find success. The critical sense plus human sense are his most necessary characteristics. Yet, what methods shall he use to train? We all know that "If to do were as easy as to know what were good to do, chapels had been churches and poor men's cottages princes' palaces." Granted that a director know what were good to do, how shall he do it?

Qualities of personality make it possible for one person to use methods that are quite impracticable for another. That is why defining methods is so difficult. There is an intangible quality present when a director approaches the mind and emotions of the material he has to work with. With it, any method will work; without it, perhaps *some* method may be satisfactory. Assuming that all of us possess that intuition or hidden fire, what plan shall we follow? To my mind, a high school director must plan, plan, and then plan again.

First, he shall cast carefully. In a small high school, a leading advantage is familiarity with all pupils and pupil capabilities; a disadvantage is overlapping activities which over-load talented students. Despite a narrow field of choice, competition is sharp, and casting is not easy. When I am in doubt between two pupils, I consult scholas-

tic averages, remembering that quick intelligence is important; I also consider group teamwork and choose the one who will work best with the whole group. The morale of a play can be changed for better or worse by one presence on the stage. Usually I "try out" by using scenes from the play, supplemented by other material previously learned, and by impromptu pantomimes. I never cast a girl without having her walk alone across the stage. After all these preliminaries, I am never sure that my cast is absolutely the best—but these combined tests disclose quality of voice and posture, responsiveness, and physical expression. Right casting eliminates 50 percent of directing difficulties. When any individual in try-outs exhibits ability to play well several parts of varying types, but does not look spectacular in one especial rôle, I always cast him somewhere, thinking that his versatility means real ability. Parts are also provisional and may be shifted any time during the first two weeks.

Second, the director should plan a rehearsal schedule that is not too fatiguing nor too inadequate. I post a rehearsal schedule on every school bulletin board and mail one to the parents of each participant. I never hold rehearsals more than five minutes beyond the scheduled closing time, and usually rehearse from 7:00 to 9:00 P.M. In all, I hold a minimum of 21 rehearsals and a maximum of 30. For *Little Women,* a junior class play that is for most of the cast a first play, I am holding 26 rehearsals. I plan to hold two very complete non-stop dress rehearsals, but the last rehearsal before the play is not dress rehearsal. I feel that high school people become too fatigued if dress rehearsal immediately precedes the play. Our last rehearsal is cue rehearsal, with no action. We just sit or stand around informally and shoot cues at one another, going through the entire play in this manner. It is a good memory test, and it satisfies the nervous pupil who hates to let the last chance for work go by. Possibly no rehearsal at all the day before the play would be even more satisfactory.

A third duty of the conscientious director is to see to it that proper concepts regarding dramatics are built in the minds of the students. Most high school students who go out for their first play are interested in spotlight glory and fun back stage. They honestly think that being in a play means little more than learning some lines and being told where to walk or stand or sit, as the case may be. As for the director, "What in the world do you do to get tired?" said a talented freshman of two years ago, "the cast does the work." If while playing Jo in *Little Women,* now under rehearsal, she does not

change her mind, I shall have labored in vain. More important is removing the notion that all will be well when the audience is out in front. "I can't do it now, but I'll do it the night of the play." For this feeling the director should substitute absolute horror of the impromptu. Perfection of detail which allows no makeshifts should be the student goal. Every action must have been thoroughly rehearsed. Of course, there is often an unconscious playing up to an audience that may help some players. There is also, but less desirable, the tenseness that causes forgetfulness unless nothing is left for guess work or inspiration.

A fourth item that should not be overlooked is that each rehearsal should have an announced purpose, such as attention to diction, maintenance of tempo, creation of pantomime, picking up cues at just the right moment, establishment of mood, building climaxes, attention to costume or lights, competent use of all properties, "planting" laugh lines, crossing smoothly, characterizing consistently, or properly timing exits and entrances. My people tell me that my favorite saying at *any* rehearsal is: "Take that entrance again." We often go through an entrance or exit ten times in a row until it is perfected. A late entrance is one error that I never let go by, even *once*. At the end of rehearsal, a ten-minute check-up, based on notes taken during rehearsal, is very effective. During the last week of rehearsal it is my custom never to make corrections until the close of practice. At that time, these corrections are based on purposes stated at the start of the period.

Then the director must build into the actor's mind a thorough background for his part—including sense of whatever period the play involves, relation of characters to each other, and the playwright's purpose. Some of this background material can be presented at the first meeting of the cast when the play is read to the group. Much of it, of course, is included in every meeting of the cast. A reading of the play by the director does much to eliminate errors of meaning and pronunciation. It also affords an opportunity for discussing the climax of each act, of each scene, and of the entire play. At this time, too, a general description of each character as to age, appearance, disposition, or any outstanding character traits is very much in order. Once the whole play has been presented, its mood and spirit discussed, and the "high spots" established, we are ready to work on each act, blocking out basic stage movement as we read lines.

This constitutes the sixth step so far as groundwork is concerned. All rudimentary stage movement for each act is outlined, but the director must be sure to leave room for additions from the actor. There

should be no damming up of the student's initiative; but confusion should be avoided at the outset by careful provision.

At this point the director, if he has not already done so, should take a seat in the auditorium and let the actors put into practice their conceptions of their parts. In order to retain his perspective, a director must remain in the audience, seeing the play from every angle and hearing it without a book in his hand. Directing with the book is to my mind almost inexcusable after the first week. The players have more confidence in their director's knowledge of the play, and he is able to observe with undivided attention, if he has no book. For this reason, a prompter should start functioning as soon as the actors drop their books. The director should never assume the rôle of prompter. His general method of work should be to interrupt as little as seems feasible, letting the play gradually develop in the players' minds until it takes possession of them. Of course, while much will come of its own accord, there are many points that must be corrected immediately. Among such are mispronounced words, reading instead of speaking lines, gross inattention of players not directly involved in conversation but a part of stage picture, and wrong emphasis of a word or phrase. Such errors, if allowed to pass, will become habitual. In the main, however, a minimum number of interruptions will permit the actors to develop their characterizations and actually get into their rôles. For this reason I ask that all suggestions, while thankfully received, be given before or after practice begins. The laboratory atmosphere can still be maintained, but more progress can be made. To further the actor's absolute concentration on his part, I discourage his dropping character and saying "How am I doing?" or "Is that right?" or "What do I do now?" My necessary direction desires no answer except his improved performance. The pitfalls of this process of turning to the director in the audience are that the actor will form the habit of eye contact with a member of the audience and thus lose his sense of aesthetic distance; and he will not be so likely to be completely absorbed in his rôle.

One convenient trait of most people, including high school students, is that if they know what is wrong, they try to correct the error and really have a strong chance of succeeding. The first week I correct every tendency to "teeter" and shift from one foot to another. Another beginner's delight is to face upstage. This habit must be nipped in the bud the first week. As the play progresses, I pounce on the characters who assume their rôles only after they have reached stage center—assuming that there are no members of the cast who do

not assume character at all. Then there are the "head and neck" talkers, who are very expressive from the neck up, but have not learned that the whole body must be in accord. Usually they need limbering up and relaxing exercises—sometimes they need only to understand their emotions or their lines. Sometimes they must see exactly what we mean by "whole expression." A director can demonstrate this easily, first by showing the pupil how he looks; then by showing him how he should look.

I am not at all averse to showing the pupil how he looks. The right and the wrong, side by side, can be an object lesson. This is especially true in establishing unity of vocal and body expression. Show a pupil that he looks like a deaths-head while he says, "I'm as happy as a lark," and he realizes the figure he cuts and tries to do better.

If I were an ideal director in an ideal world of ideal casts, I'd never "show" the pupil how. As it is, I never do unless I have explained and labored at his thought process. When all else fails, I illustrate. Often, however, I illustrate curtseying, walking, sitting, and rising. Most casts really need instruction in these simple things.

In general the three types of error that I am called upon to correct are errors in understanding which lead to wrong emphasis, lack of proper phrasing, monotony, and poor tempo; awkwardness of movement which is due, for the most part, to inexperience and self-consciousness; and faulty diction. To find out whether the actor understands his lines, ask him questions. For example, "What are you doing here?" "Where have you been?" "Are you disappointed or not?" "Are you trying to get a laugh from the audience?" "Is there a double meaning in your speech?" "Is what you had to say vital to the plot?" Or I may say, "Tell me in your own words what you are trying to say." If the player is still in the dark, I add to his speech such words as may bring out the meaning. Sometimes he will keep these words and use them even in the final performance; sometimes they will serve only as crutches and he will drop them almost immediately; sometimes they will clear his ideas at once and he will never use them, but will be able to give the proper meaning to the original lines with no further trouble. Usually the simple narrative lines are the ones where false meanings creep in; the climax lines have a way of doing themselves. Such a line as this: I shall meet you *tonight*—may very likely be spoken: I shall meet *you* tonight, when the thought of the play demands that the time, not the person, be emphasized. Student actors are prone to emphasize pronouns, rather than nouns or verbs,

which should receive more emphasis usually. The only way I have found to set such lines right is by asking: "When are you going to meet?" Invariably the right emphasis comes back, but usually I must question several times before the wrong emphasis is eliminated when the statement does not follow immediately after my question.

To attack insufficient phrasing, I use practically the same method, after explaining to the student that the audience cannot possibly grasp an entire sentence hurled in one throw. To break the sentence, I do not repeat it, properly phrased; I ask, "What are the main ideas in the sentence?"

To obtain pausing in order to point up any phrase or word, I ask, "What word are the listeners waiting for? Now if you keep them in suspense by pausing before you utter the line, the effect will be so much greater." Of course, the listeners on the stage must aid here by playing up like good fellows.

To maintain the "illusion of the first time" the questioning technique is again helpful. I break in with a question whenever the lines lose their conversational quality. Monotony is thus reduced considerably, since real conversational quality is not monotonous. Monotony sometimes arises from not knowing how to use one's voice, and this problem often has to be treated individually outside regular rehearsal time.

Another common fault of beginners which results from misunderstanding is waiting on broken lines. Their attention must be called to the fact that in real life conversation we do not expect interruption; that if we did, it would cease to be interruption. They must be taught to go on talking until the cue is snatched by the next speaker, who, in a way, must carry the responsibility. If he does not, the broken line must be finished some way. The best thing to do is to figure out what the speaker was planning to say and to use as much of this manufactured speech as is needed.

Awkwardness of movement and insufficient action go hand in hand. If they arise from lack of understanding of the rôle or from timidity, they will vanish in part as rehearsals progress. If they arise from lack of imagination, the director will have to step in with suggestions. For the average student, the director occasionally will have to suggest "business." It is only the exceptionally talented young actor who can occupy himself at all times and appear at ease. Whatever business is to be used must be practiced so much that it is an integral part of the scene and does not stand out as the high point of the action. Our school no longer permits smoking in amateur

theatricals. When it did, our students were so occupied with their pipes or cigarettes and so clumsy about lighting them, so grandiose about flipping off their ashes, that the effect was often ludicrous. The college student or more man-of-the-world high school student might use smoking very effectively, but most of my people could not. I have not missed it as an ease-providing device, although I have allowed some "old man" characters to suck an unlighted pipe or fill it. I believe that is all that most pipe smokers do anyway. There is much other business, however, that can be made use of, such as putting the room to rights, writing letters, stirring the fire, sewing, reading, and countless other activities suggested by certain rôles.

While speaking of action, it is perhaps permissible to say that most inexperienced actors walk much too slowly; they amble. Getting them to move briskly is a matter of calling their attention to the fact. Most of them, without direction, walk with a rhythm properly suited to a middle-aged character.

Diction is perhaps the hardest problem to attack in rehearsal. In general, when a cast is chosen, voice and diction should be one of the major considerations. Students who have had some training in speech courses are the best choice where diction is involved; but most high school pupils need a great deal of coaching on this point. It is even likely to be a weakness of the director himself. At ensemble rehearsals very little can be done to correct individual voice faults, although the attention of the whole cast must be directed toward self-improvement in this matter.

Words run together, slurred syllables, nasality, and strained tones are likely to be found in any cast. The briskness of professional work is a worthwhile goal, but seldom attained by every member of the cast. In my school very few of my casts have seen a stage play and must gather their ideal of stage diction from the films and the radio. These sources, of course, are becoming more reliable, but unless the pupil's attention is attracted to the fact that all radio announcers are not perfect, he may set out to imitate one who is far from commendable. For most plays, I believe that the middle-western high school student is better off not to try stage diction, so called. Clear speech approximating the kind he hears spoken by his teachers and by educated speakers can be very satisfactory and will be more uniformly attained by the entire cast. The purist's over-precise diction is a problem with which I have never had to cope.

Can all scenes be directed in a manner similar to the one I have suggested? Yes, I think that they can, except that some are more

difficult than others. Among the difficult variety are love scenes, mob scenes, scenes which involve serving tea or an entire meal, laughing or weeping scenes, and hysterical scenes. Love scenes, as most directors agree, are best handled the first time with only the two players involved present. Once worked out in this manner, I believe that they should always be included in any rehearsal of the whole scene or act. They will not be smooth if, after pleas of bashfulness, the actors are excused from performing when the whole cast is present. All scenes that warrant special rehearsal should receive them, but should after that time be a part of every complete rehearsal. If they are hard enough to warrant extra time, they must certainly receive the full quota of planned practices.

The methods I have outlined are those which I have used in my own work. If they seem simple, perhaps it is because my plan of work is not spectacular but is in itself simple. In dramatics I am a pragmatist—whatever *works* is right. If at times it is necessary to desert a habitually quiet mode of work and flare up temperamentally at some pupil in order to stir him into action; if it should ever be necessary to goad a pupil to anger in order that he may show more spirit in his rôle; if real emotion must be used instead of simulated feeling—I say—surely the competent director can deliberately stage his own big scene. Most of the time such action on his part is quite unnecessary, but if it is required, he should be able to rise to the emergency.

My field for work is a small high school. My student actors are in a raw stage when they come to my hands. Their awkwardness is often nerve-racking; yet what they achieve is so much the more appreciated by their audience, their director, and themselves. The joy of creative work really comes to them, and to their director comes the thrill of observing mental growth expressed concretely at each public performance.

A PROPOSED PREFACE TO A TEXT ON PUBLIC SPEAKING

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IN 1866, Thomas Carlyle was elected rector of Edinburgh University. In an address to the students, given during the same year, this garrulous old Scot discussed the making of speeches and apparently came to the conclusion that the silent Phocion was to be preferred above the talkative Demosthenes. In the early part of his speech, Carlyle gave utterance to two rhetorical questions that are worthy of eternal remembrance. In the first, he cried out, "Why tell me that a man is a fine speaker if it is not the truth that he is speaking?" And the second is like the first: "For if a good speaker —an eloquent speaker—is not speaking the truth, is there a more horrid kind of object in creation?"

The prefaces of books on public speaking, like those of other books, vary in content from excuses for writing a text to advertisement of the author's prowess as a teacher. Writers also discuss the need of training in speech, the means of becoming effective in speaking, and the most profitable way of using the textbook. After all, prefaces and forewords must be written if for no other purpose than to provide space in which the writer can favor with thanks some of those who have helped him, to say nothing of a place where the author may callously ignore those specialists who have hampered him or otherwise irritated him.

In this immediate preface, however, I should like to invoke the spirit of Thomas Carlyle, and hold that spirit to an orderly discussion of the place of integrity in public speaking. I conjure up the shade of Carlyle for many good reasons. Most significant among them is the employment of euphemisms for utterances and devices which should not be condoned—indeed, should not be tolerated by men who still think that integrity is essential to the conduct, let alone enhancement, of life. I refer to the word "diplomacy," which I admit sounds better than "bald-faced lying;" to "expediency," a well-sounding term which can be made to cover everything from the dismissing of a faithful employee to the committing of an international crime; to "selling oneself," an expression which should be defined as "prostitution of self and services;" and to "putting it over," which is a close companion to selling oneself. I also ask the Carlylean spirit

to thunder out against argument and debate which are offered *per se* and only *per se*.

Already there may be protesting voices. What shall we expect of a speaker? Is it not enough that he has a charming manner and a pleasing voice, that he readily insinuates himself into the good graces of his audience? Is it not enough that he is in great demand as a speaker because of his so-called eloquence? Is it not enough if he is so persuasive that his views receive the approbation of great majorities and the public veritably hangs upon his words?

The invoked spirit cries, It is not enough! "Why tell me that a man is a fine speaker if it is not the truth that he is speaking?" Are speakers but irresponsible robots of platform manners and oral persuasion? Are teachers of speech educational Fagins, who train the youth in the arts of—of diplomacy, expediency, selling oneself, putting something over, and quibbling?

As teachers, we offer training so that individuals may acquire confidence and become effective speakers; but that is not enough. Indeed, it is worse than nothing at all if it develops skills in people without giving *sine qua non* directions for the use of those skills. It is then comparable to showing a very small boy how to whittle and then turning him loose in the salesroom of a furniture factory without offering specific injunctions.

The use of tact is a recognized virtue as far as it refers to ordinary social intercouse in which we do not needlessly give offense to others. But the term "diplomacy" no longer connotes tact, regardless of dictionary definitions. Through its employment in international affairs, it has long since received its proper valuation. The term embraces intrigue, deceit, cheating, lying, fraud, and anything else to gain an advantage. There may, indeed, even be a record of some statesman's having employed the truth diplomatically. Teachers of speech may well advocate the use of tact, but they should everlasting insist that it is not necessary to be so diplomatic as to make use of utter falsehoods.

The word "expediency" is frequently employed as a euphemism for arbitrary or tyrannical actions, whether of individuals, corporations, or nations; but the word is nevertheless correctly used. An expedient action is one that is favorable to the end in view. Thus the euphemistic employment of "expediency" is really another way of declaring that the end justifies the means. Adults justify their cruelty to children by declaring that what is done is for the good of the youngsters. Powerful nations exploit weaker ones on the grounds

that they are civilizing them, Christianizing them, or ruling them because they are unable to rule themselves. So too, a lawyer may play on the emotions of a jury without regard for the false implications of his speech, an editor may fill his column with partially or fully untrue statements, a politician may abuse the character of his opponent or deceive an audience apropos of respective platforms, all on the basis of expediency, that the end justifies the means. There would be some spark of wisdom in our action if those of us engaged in training students of speech would examine carefully this proposition: When the means are corrupt, the end will be corrupted.

Before adventuring into the analysis of selling oneself, I should like to say a word or two about debates and arguments which are solely of and for themselves without tangency to truth. One can, of course, only learn to debate by actual practice, and it is broadening to debate on both sides of a question. Too often, however, the debate is mere evasion and cavil, with wilful exploitation of logical fallacies instead of denunciation of their use. Worse than that, debate is too often pointed solely toward the winning of a verdict, whether in school the courts of law, or the open public forum. We well recognize that the debate *per se* is a kind of play in schools that gives us practice in platform argumentation, but it should be developed gradually from play to the serious endeavor of seeking the truth. A clever lawyer should not become the hireling of special interests, seeking to win every case, the ethics of each situation notwithstanding. The public debater likewise should not set his mind solely on winning and thus resort to tricks and subterfuge. As teachers of public speaking, we should not make school debating so serious a matter that we lose sight of the play element and the factor of training; if we do, our students may carry their debates into professional life with the sole purpose of winning a verdict in a vicious game of words and propositions.

On a par with diplomacy and expediency, but far more widely advertised, is the category of devices referred to as "selling oneself" or "selling the idea." Such are the changes in meanings of expressions that not too many years ago the person who sold himself was held in bad odor, and the one who suggested such selling was viewed with suspicion. Then, selling oneself was tantamount to prostitution of self and service; now, on the contrary, too many people look upon it favorably as the necessary preparation for "putting something over."

The use of the expression "sell oneself" is unquestionably very

unfortunate, for it smacks of bribes, hypocrisy, dishonesty, deceit, the inflation of personal vanity, and slavery. We understand well enough that, in its better meaning, to "sell oneself" connotes the exploitation of a pleasing personality to forward a worthy cause. It means that in order to communicate anything to prospective buyers, employers, or other listeners, one should set forth the best side of his personality; or, lacking such a side, he should cultivate it and endeavor to be thus born again. An untidy, grouchy salesman, for example, may have little success despite the high quality of his wares; a person seeking a position requiring leadership will not gain the confidence of his prospective employers by acting in a diffident manner; and, similarly, a speaker who disgusts an audience because of uncouth manners, poor enunciation, and little orderliness of thought is likely to find his listeners wholly unmoved despite the urgency of his message. This is, of course, the better meaning of the term "sell oneself."

The other meaning, however, impels one to bar it from his own activity and to employ it with care in his vocabulary. A salesman, for example, may announce himself as a deacon in a church or a Sunday school teacher in order to portray himself as an ultra-honest man to a possible buyer. Too frequently, he is seeking the confidence of the latter solely for the purpose of deceiving him. He sells himself by creating a false impression of his own virtue, and then takes advantage of the situation to practice actual if not legal dishonesty. In a comparable manner, through misrepresentation, a person may sell himself to an employer, a professional man to his clientele, and an employer to his workers. It has been hinted in some quarters that even teachers use similar methods to sell themselves to their students, the public, and their employers.

At times, the damage resulting from this selling may not appear to be great; on other occasions, it may mean the difference between hope and despair, happiness and sorrow, prosperity and ruin, or even life and death. People who are quite ignorant of distinctions of competency among members of the medical profession may foolishly take for granted that a socially prominent surgeon is necessarily a skillful one; and even if such a surgeon loses a case because of his incompetency, the error is not written up in the newspapers. Indeed, the fatal mistake may never escape the circuits of professional gossip. So too, a building contractor may succeed in selling himself and his services, his lack of ability notwithstanding; an architect may clutter up a whole community with bastard designs because, despite

his lack of artistic skill, he has succeeded in selling himself; a dentist may do irreparable damage to many sets of teeth; and a banker may be the source of financial ruin for his trusting friends of the club and golf course.

Let us not avoid consideration of our own field. The public often ignorantly assumes that a speaker is an honest man because he mouths platitudes about patriotism, democracy, mothers, children, and religion; and great popularity may be accorded such a speaker. Yet, because he has succeeded in selling himself to audiences, such a speaker may be guilty of spreading falsehoods and misinformation over all the earth. Lying, tyranny, hypocrisy, deceit, cowardice, servility, and treason may be the inevitable complements to selling oneself and putting things over to a clientele; and these elements point to both personal and social corruption.

Society does not need more individuals who have ways and means of selling themselves, of taking advantage of the ignorant and the sentimental, of putting something over on gullible people, of vainly seeking even a noble end *via* stinkingly corrupt means; but society is sadly in need of men and women who can become proficient and known in their professions without a loss of personal integrity or sacrifice of self respect. There is no lack of people who lightly make promises and as lightly break them. There is no lack of suave and well-spoken executives who only seem to commit themselves, but cunningly refrain from leaving any tangible trace of commitment. And there is no lack of orators who speak with assumed authority when there isn't a shred of evidence for anything that is said. There is, however, a crying need for people who do not call their bald-faced lies "diplomacy," their evil deeds "expediency," and their prostitution of self and service "selling oneself" or "personality appeal." Society could well use men and women who have a consience keyed to social responsibility, who have the courage of well-founded convictions, who speak with integrity without regard for the lures of opportunism—immense wealth, ostentatious personal success, and the snobbish hauteur of social position. Indeed, society always has great need of those who are willing, if necessary, to be martyrs for the sake of truth.

This text on public speaking is written with the conviction that personal integrity is the indispensable requirement of a good speaker as well as a good citizen of this world. Teachers of speech should not be employed, directly or indirectly, in the training of students in the skills of exploiting the actual and potential sucker lists of

our country. They should bear in mind that assumed candidness and pseudo-frankness are negative qualities of a speaker rather than virtues. There must be a genuine honesty and sincerity, a forthrightness that leaves no doubt in the mind of the most critical listener. Without this factor of integrity, speaking in public is worse than vanity, for it becomes the corruption rather than the embellishment of life. "Why tell me that a man is a fine speaker if it is not the truth that he is speaking? . . . For if a good speaker—an eloquent speaker—is not speaking the truth, is there a more horrid kind of object in creation?"

Let it be understood that I have no objections to the legitimate use of oral persuasion. On the other hand, I shall ever cry out against the directing of students in speech toward the clouding of issues—nay, even the conscious misrepresentation of issues—for the sake of winning a judgment. I shall never cease making protests against oral suasion that intentionally thwarts justice, that ruins character, that discredits worthy men and causes, that lies and cheats and sells out both the speaker and the audience. I shall thunder against the use of passion in speaking except as that passion is tangent to the search for truth.

In closing, I wish to make proper acknowledgements. With regard to the body of this text, I have fed on many authors, both great and small; and I have endeavored to reveal my sources in the text, in footnotes, and in the bibliography. For the spirit that lies behind this book, however, I must turn to others. To my parents, first of all, I make my bow. Wittingly or otherwise, they made my lot in life rather difficult, for to the best of their ability they sealed my thoughts and lips against dishonesty. To them, the platitude "honesty is the best policy" was not only a vital doctrine but also an essential practice of daily life. Moreover, I owe more than I can express to that small body of men who have shown by example that personal integrity can be maintained. I recall a teacher—one who became a dean, strange as that may seem to some—who was the living embodiment of the word "upright." There was another teacher, a man of wide fame in his specialty, whose incorruptible honesty and humility made him the target of opportunists who strove to discredit him because they could not lead him astray. Cautious in statement, open to criticism, and always ready to admit a patent error, that teacher was a shining example of personal integrity.

In harmony with other writers of texts, I must declare that responsibility for the following work falls upon my own shoulders.

I trust there is enough value to give me a clean bill of mental health for publishing another text on speech. The errors, of course, are mine, whether due to oversight, misinterpretation, ignorance, or stupidity. With full understanding of the implications of this statement, I say: May my book be received according to its deserts.

EXPERIMENTAL STUDIES OF THE SYMBOLISM OF ACTION AND VOICE—I*: A STUDY OF THE SPECIFICITY OF MEANING IN FACIAL EXPRESSION

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TEACHERS of Speech are quite generally in agreement upon the assertion that the symbolism of activity and the tones of voice are of great value to the speaker in communicating his meanings. A few quotations from some widely used textbooks in the field of speech aptly illustrate the prevailing point of view; O'Neill and Weaver [1] state that "Action, facial expression, vocal quality, will often reveal an emotional set or personal intent which would remain quite unrevealed in the language alone." In Woolbert and Smith [2] we find the following: "The specific instruments of gesture are the arms, hands, head, face and shoulders. The movements and positions possible with these five are almost infinite in number, and *every one has its own meaning.*" Sarett and Foster [3] contend that "facial expression alone can communicate meaning and a variety of emotions." Similar statements might be cited from almost every book which attempts any discussion of this topic.

Since there is but little experimental evidence in the literature of

* This is the first of a series of reports on experiments within this field.

[1] James O'Neill and Andrew T. Weaver, *The Elements of Speech* (Revised Edition, Longmans, Green and Company, 1935), 487.

[2] Charles H. Woolbert and Joseph F. Smith, *The Fundamentals of Speech* (Harper and Brothers, 1934), 128-129.

[3] Lew Sarett and William T. Foster, *The Basic Principles of Speech* (Houghton Mifflin Company, 1936), 177-178.

the profession to justify these beliefs, it is apparent that they have been based upon the incidents of common social intercourse, or phenomena such as are observed in moving pictures. To be sure, there are specific conventionalized behavior codes such as those employed by deaf-mutes, but these codes are largely confined to use in particular situations. The more common use of symbolic activity and tonal codes not only appears in connection with the use of language codes, but also usually appears in a situational context. Both of these factors may contribute to the meaning ordinarily associated with the non-linguistic codes. In light of these facts, it would appear useful to set up experimental studies to analyze the exact values of the symbolic codes of action and voice when used alone.

There is a history of investigation of this general problem within the field of Psychology which dates back to the work of Darwin.[4] Some of the most active investigators of recent years who have reported work in the literature are Feleky,[5] Buzby,[6] Langfeld,[7] Allport,[8] Jeness,[9] Ruckmick,[10] and Landis [11-12]. Perhaps the most interesting aspect of this work to the student of speech lies in the fact that their results have been quite inconclusive. This fact may be traced in part to the further fact that they have been chiefly concerned with the problem of determining whether or not specific emotional states are accompanied by typical and identifiable emotional expressions, rather than with the existence of codes of action as such. Moreover, the writers feel that to some extent the indeterminate

[4] Charles Darwin, *The Expression of the Emotions in Man and Animals* (Appleton, 1896).

[5] A. M. Feleky, "The Expression of the Emotions," *Psychological Review,* 21 (1914), 33-41.

[6] D. E. Buzby, "The Interpretation of Facial Expression," *American Journal of Psychology,* 35 (1924), 602-604.

[7] H. S. Langfeld, "The Judgment of Emotions from Facial Expressions," *Journal of Abnormal Psychology,* 13 (1918), 172-184.

[8] F. H. Allport, *Social Psychology* (Houghton Mifflin Company, 1924), Chap. IX.

[9] A. Jeness, "Differences in the Recognition of Facial Expression of Emotion," *Journal of General Psychology,* 7 (1932), 192-196.

[10] C. A. Ruckmick, *The Psychology of Feeling and Emotion* (McGraw-Hill, 1936), Chap. IX.

[11] C. Landis, "The Interpretation of Facial Expression in Emotion," *Journal of General Psychology,* 2 (1929), 59-72.

[12] C. Landis, "The Expressions of Emotion," (See Murchison, Carl, *The Foundations of Experimental Psychology* (Clark University Press, 1929) Chap. XIII.

nature of the conclusions has been the result of a failure to employ rigid methods of procedure and exact quantitative methods of analysis of data which would make accurate evaluation possible. Since these investigations are related to practices in the field of speech, however, we may cite some of the conclusions of one of these investigators. In the conclusion to one of his studies, Landis[13] states: "The names given by the observers to the expressions were no more often correct than one would expect by chance. It is practically impossible to name the 'emotion' being experienced by a subject when one has only a photograph of the face on which to base the judgment." And again in summarizing another part of his study, "Judgments of photographs taken when the subject was trying to reproduce his "feelings" or behavior which had taken place in the original situation were only very slightly more accurate than judgments of photographs taken in the actual situations."

In another publication, Landis, although he does seem to recognize the possibility of a language of expression in such statements as "Tears, like facial expression and laughter, are used as language,"[14] indicates a very definite opinion that further experimental work needs to be done on this problem. In a discussion of classifications of expression, he says, "One may find not only in the older literature but in very recent texts of psychology elaborate classifications of expressions or of emotions. (Usually the distinction between expression and emotion is a vague one at best.) These classifications or dictionaries are of value in calling attention to the diversity of reactions of the face. Indeed, they indicate that the face is second only to the vocal mechanism in its ability to give finely differentiated recations. *It remains to be seen whether or not such an assumption is based upon fact.*"[15] And later, in referring to the experimental studies by other psychologists, he states, "Their value lies in the fact that they show clearly that even the most conventionalized of social expressions is very poorly interpreted by the average observer."[16] Here then, lies another reason for experimental work on this problem by students of speech. In light of these contentions, as teachers of speech we must face the fact that there is a possibility of error in our assumptions. The best way to meet this challenge is to validate

[13] See reference number 11, p. 69

[14] See reference number 12, p. 499.

[15] See reference number 12, p. 493-494. (Italics by the present writers)

[16] See reference number 12, p. 495.

our practices by objective experimentation. From this background the following described experiment was carried out.

In light of the fact that the experimentation of psychologists in this field has dealt largely with the "expressions of emotions," it was decided to limit this study to similar expressions. The emotional states for which expressions were to be studied were selected in the following manner. The complete commercial sets of Rudolph,[17] Feleky,[18] and Ruckmick [19] pictures were shown to 100 subjects, who were asked to indicate an appropriate name for the emotional state depicted in each picture. Although there was some variation in the terms applied to specific expressions, for some pictures especially, there was a tendency to use terms with synonymous meaning values to name the emotional states. Eleven of these emotional areas with three of the terms most frequently used to designate a particular expression in that area were selected. The terms for the particular emotional conditions selected are presented on the following page. They appear as they were listed on the judging sheet used by subjects.

No attempt was made to secure a complete classification of emotional conditions; however, the list was considered a fairly representative sample of such conditions, and quite typical of the lists used in other projects. Although there may be some questions as to whether all of these areas represent fundamental emotional conditions, it was felt that all were sufficiently similar to emotional conditions to serve the purpose of this study.

Two instructors in the Department of Speech, a man and a woman, were selected for photographing. These two people were photographed with a high speed moving picture camera as they attempted to express the eleven emotional states. No instructions were given the performers, other than to imagine the emotional state and to try to express it. They were permitted to express themselves vocally by uttering letters of the alphabet from "A" to "K" in each expression. The order in which the two subjects expressed these emotions was different, and they both used an order which differed from that which appeared on the judging sheet. A key was made out for tabulating judges' responses for each order. The film time for each expression averaged about 7.5 seconds, although it varied from 4 to 10 seconds. The films were made by experienced photo-

[17] C. H. Stoelting and Company, Chicago, Illinois, Number 36251.
[18] C. H. Stoelting and Company, Chicago, Illinois, Number 36244.
[19] C. H. Stoelting and Company, Chicago, Illinois, Number 36246.

graphers in the studio of the University Department of Visual Education. Eastman Super-Sensitive Panchromatic 16mm. film was used. No makeup was worn. Costume and background were kept

JUDGING SHEET

Name	Sex	Age
Religious Love Reverence Awe		
Anger Hate Rage		
Laughter Glee Merriment		
Amazement Astonishment Surprise		
Torture Great Pain Suffering		
Sneering Contempt Scorn		
Sadness Grief Crying		
Fear Terror Horror		
Determination Stubborness Firmness		
Doubt Hesitation Questioning		
Pity Sympathy Kind Helpfulness		

constant. Only the head and a small portion of the upper part of the shoulders appeared in the film.

After the film was developed, the experimenters studied the frames for each expression and selected a single frame in each group which appeared most typical of the expressions for that group. These

twenty-two frames were used to produce enlarged still photographs 6.5 in. by 9.5 in. in size. This made posssible a comparison of the judgments of a complete time pattern of the expressions when observed on a moving picture screen, with the judgmens of still photographs when observed under similar conditions.

Four groups of college students served as subjects for this experiment. Group I consisted of 294 students, 135 men and 159 women, registered in a sophomore course in speech. Group II consisted of 94 students, 47 men and 47 women, registered in a sophomore course in Experimental Psychology.* Students in Group II had taken no course work in speech at the University. Subjects in both Groups I and II were registered in the University during the year of 1936-1937, and served as judges for the moving picture films. Group III consisted of 124 students, 97 women and 27 men. These subjects were shown the stills with a projection lantern in a situation similar to the one in which the movie films were judged. Group IV consisted of 57 students, 39 women and 18 men. These subjects were invited into the laboratory one at a time and given numbered copies of the photographs with instructions to match the pictures with the terms. Since two sets of pictures were judged by all groups, the number of judgments rendered was twice the number of subjects, that is, a total of 1138 judgments for each mood.

Subjects in Groups I and II were invited into the laboratory as class groups and shown the films under conditions which were fairly constant for all classes.

The following instructions were read to the subjects:

You are about to see some motion pictures in which various emotions and attitudes are being expressed. The subjects of the film in expressing the emotions are repeating the letters of the alphabet through the letter "K." On the judging sheet which you have before you, you will find a list of names of emotions or feelings; the terms are arranged in groups of three. The three terms in each group are considered practically synonymous. You are to watch the facial expression which appears on the screen, decide what emotion the subject intended to express, and indicate your choice by putting the number of the emotion (I will give you this number after each emotional expression) opposite the appropriate group of feeling or emotion names. Presumably you will see eleven distinct emotions, which match identically the eleven groups you have on your judging sheet. Use all of the numbers from one to eleven inclusive. There will be two subjects in these films, one male and the other

* The authors are indebted to Dr. Miles Tinker of the Department of Psychology of The University of Minnesota for his coöperation in securing these students as subjects.

female, so place M in the space at the top of the first column on your judging sheet and F at the top of the second column. You may find that after the judging has proceeded for a time you shall wish to place a number after a group of terms following which you already have a number. Do not let this worry you, but place the second number there also. You may have two, three, or possibly four numbers after some terms and none for others. Be certain only to use every number once and only once. The first film will be shown you as a practice film. Judge it, placing your judgment in the appropriate sex column on the sheet. This film will later be repeated for a second judging. Needless to say, for the success of this experiment, silence must be maintained by each member of the group. Your coöperation is asked.

The films for the two subjects were alternated for various showings in order to equalize the effect of judging practice. Subjects were permitted to place more than one number after any expression in order not to penalize the student unduly for any errors which occurred early in the judging process. Subjects in Group I saw the films after they had had some experience in judging tonal expressions of these same emotions from records. Subjects in Group II judged the films before any experience with judging emotional expressions of this type in the laboratory.

In showing the photographs in the group situation, a Delinascope [20] was used. The pictures were flashed on a screen and enlarged in the process to a size about two by three feet. They thus approximated the size of the frames of the moving pictures when shown on the screen. The same room was used and the lighting conditions were approximately the same. The time during which the picture was allowed to remain on the screen was approximately the same as the time taken for the total expression pattern shown in the moving picture. The directions given for judging, with the showing of one series of pictures as a practice series, were constant for both groups. About the same amount of time between pictures for recording of judgments as occurred in the movies, that is, about 12 seconds, was allowed for the recording of judgments on the stills.

The variation of procedure adopted for Group IV was introduced to determine the relative percentage of accuracy of judgments under what was considered optimal conditions for securing correct judgments of the still photographs. Subjects here were given unlimited time to study the pictures and record judgments. Comparisons were permitted, not only of all pictures for the same person but also of the pictures of both persons. When the movies and the stills were

[20] Spencer Lens Co., Buffalo, N. Y., Model VA.

shown in the group situation, the laboratory was somewhat darkened to secure sharpness of the image on the screen. When the pictures were shown individually, light conditions could not possibly have been a handicap. Moreover, in the individual observation of the pictures there was no possible opportunity for distraction by other members of a group.

To analyze the data, the answers on the judging sheets were checked against the key and the percentage of subjects in each group recording a correct judgment computed for each expression. These percentages for each of the two films judged by Group I and for the two films combined for each expression for all groups are presented in Table I.

The first question we may seek to answer in regard to these data is: To what extent are these percentages greater than we could expect from the operation of chance? There were eleven choices to be made in the judging process. Thus on a pure chance basis there were ten chances for error for every chance of a correct judgment. Reducing these figures to a percentage basis, we find that one-eleventh or about nine percent of the judgments might have been correctly made without any understanding of the mood intended for communication. We find however that the mean percentage accuracy for the eleven expressions in the situation in which the pictures were judged least effectively, that is, for Group III, was 62 percent. The difference between this percentage and the 9 percent expected by chance is 53 percent. When the critical ratio of this difference is computed [21] for the 2,728 judgments entering into this mean, we find that it is 44.20. A critical ratio of three is considered sufficient to determine complete statistical reliability of differences. The group which judged the pictures most accurately was the group of speech students observing the moving pictures. The mean percentage of accuracy for this group is seen to be 91 percent. The difference between this percentage and that which might be expected by chance for these 6,468 judgments, produces a critical ratio of 136.66. These differences, then, are not only greater than chance differences, but possess a statistical reliability which is virtually beyond question.

Group II was used in the project for two reasons. For the most

[21] For the computation of the critical ratios of percentage differences see: Harold A. Edgerton and Donald G. Paterson, "Table of Standard Errors and Probable Errors of Percentages for Varying Numbers of Cases," *Journal of Applied Psychology*, 10 (1926), 378-392.

part, previous studies of this type had used psychology students as judges. It was considered advisable to obtain similar subjects to check against the results obtained with speech students. The second reason involved the possibility of a selected sample or the effects of experience and training producing marked difference in the speech

TABLE I

PERCENTAGES OF CORRECT JUDGMENTS FOR EXPERIMENTAL GROUPS

Groups:	Gp. I Male Pic.	Gp. I Fem. Pic.	Gp. I Total	Gp. II	Gp.'s I and II Comb'd	Gp. III	Gp.IV
Number of Judgments	294	294	588	188	776	248	114
Emotions:							
Religious love Reverence Awe	93.	93.	93.	88.	92.	63.	95.
Anger Hate Rage	93.	95.	94.	88.	92.	77.	97.
Laughter Glee Merriment	99.	100.	100.	99.	100.	98.	100.
Amazement Astonishment Surprise	88.	89.	88.	80.	86.	55.	74.
Torture Great Pain Suffering	89.	82.	85.	73.	83.	50.	75.
Sneering Contempt Scorn	85.	98.	91.	88.	91.	60.	83.
Sadness Grief Crying	94.	80.	87.	77.	84.	57.	79.
Fear Terror Horror	91.	95.	93.	94.	93.	78.	78.
Determination Stubbornness Firmness	87.	87.	87.	81.	86.	59.	78.
Doubt Hesitation Questioning	89.	91.	90.	78.	87.	52.	64.
Pity Sympathy Kind Helpfulness	93.	89.	91.	81.	89.	38.	67.
Mean Percentage	91.	91.	91.	84.	89.	62.	81.

students as a group. When the mean percentage of accuracy for Group I is compared with the mean percentage of accuracy for Group II, we find a difference of 7 percent. This mean percentage for speech students is based upon 6,468 judgments, and for the psychology students, 2,068 judgments. The critical ratio for these mean differences is 7.00. We find that some factor had produced reliably more accurate judgments by the members of Group I. The writers feel, however, that this is not the point of main interest in these percentages. It should be noted that in spite of the fact that no students were counted in the psychology group which had had any college speech work, the raw percentages for the psychology group were so high that they approximated the percentages for those who had some training. The critical ratio of the accuracy of judgment for this group over that which might be expected by chance is 68.20.

When subjects of Group III judged the still photographs in a situation similar to the one in which the moving pictures were shown, the percentage of accuracy dropped from 89 percent for Groups I and II to 62 percent. The moving pictures obviously are much more realistic in the pattern which they present for judgment, in that they make possible a time sequence in expression. That the difference between these two groups is significant is indicated by a critical ratio of 24.30. These results indicate, however, that a time pattern is not essential for a high degree of accuracy in the judgment. The critical ratio for the difference between the accuracy for this group and that which might be expected from chance is 44.20.

In order to determine whether the length of pattern in each expression had influenced the accuracy of judgment for that expression, rank-order correlations were computed between the accuracy of judgment and the time taken for each expression. These correlations were for the male pictures -.09 and for the female picures -.16. The negative nature of the correlations reflects the fact that the expression of "Laughter," which was most accurately judged, was also shortest for both speakers. These data indicate that the length of time for the expressions did not influence the relative accuracy of judgment for the various expressions.

The data for Group IV indicate that when conditions for judging still photographs are made highly favorable, accuracy of judgment can be greatly increased over that which occurs in a situation presenting some difficulties. Even under most favorable conditions for judging such expressions, the accuracy is not so great as when the expressions are presented in the time pattern of motion pictures.

The significance of this difference is indicated by a critical ratio of 6.67.

It should be noted that the students in Groups III and IV were summer session students, whereas, students in Groups I and II were students in school during the year. Many of these summer school students were secondary school teachers of speech. Moreover, students in Groups III and IV had a higher ratio of women to men than did students in Groups I and II. These two conditions, it might justly be assumed, should have led to a higher degree of accuracy in Grougs III and IV than would have been obtained if the subjects for Groups I and II had served also in this part of the project. The differences thus secured may be considered even more significant than if these variables had not existed.

No differences were secured for the mean accuracy of judgment for the films of the male and female pantomimist, although they did differ considerably for two expressions, "Sneering, Contempt, and Scorn" and "Sadness, Grief, and Crying." Generalized sex comparisons in expression, however, would be unwarranted even for these differences with only two subjects.

In studies of this type it has been customary to rank the expressions in order of frequency of recognition. Such rankings are not reliable unless there are significant differences in the percentage of subjects recognizing the various expressions. For the number of subjects analyzed in Groups I and II combined, a difference of 5.00 percent may be considered a significant difference. On this basis of comparison, we see that "Laughter, Glee and Merriment" stand out from all expressions as being more readily identifiable. "Fear," "Anger," and "Religious Love" are more reliably recognized than the expressions for "Doubt," "Determination," "Amazement," and "Torture."

Data on sex differences in judging ability are presented in Table II. For the mean percentage of Groups I and II combined, there was a difference of 6 percent. This difference was based upon 4004 judgments by men and 4532 judgments by women. The critical ratio for

TABLE II

SEX DIFFERENCES IN JUDGES

	Men Judging			Women Judging		
	Men	Women	Mean	Men	Women	Mean
Group I	89.	88.	88.	93.	93.	93.
Group II	79.	81.	80.	86.	91.	89.
Combined	86.	86.	86.	91.	92.	92.

this difference is 10.00. Women are found to be significantly better judges than men. There were no significant differences for either sex in judging the same or the opposite sex.

Table III gives the distribution of judgments on a scattergram to indicate how the judgments which were not correct were distributed. On the basis of the assumption that a judgment of approximately 5.00 percent or over may indicate a significant degree of overlapping, by reading downward in the first vertical column we see that the only mood which was significantly confused with "Religious Love" was "Pity." Reading downward in the other columns, it may be seen that there was some confusion of "Anger" with "Determination." "Amazement" was somewhat confused with "Doubt;" "Torture" was confused with "Sadness;" and "Sadness" with "Torture" and "Pity." "Determination" was mistaken by a significant number of people for "Sneering;" "Doubt" was mistaken for "Amazement" and "Sneering;" and "Pity" was taken for "Religious Love." In the case of every one of these significant differences, the possibility of some degree of misinterpretation is plausible. Some of these emotional tendencies no doubt have much in common, and what may appear at first to be misinterpretation, may actually be good judgment.

The following conclusions may be drawn from these data:

1. Interpretation of the facial expression of emotional tendencies and attitudes may be made with a high degree of reliability.
2. There are significant individual and group differences in ability correctly to interpret facial expressions of the emotions.
3. Women are more accurate in the interpretation of facial expression of the emotions than men.
4. Patterns of facial expression extended in time as on a short moving picture are judged more accurately than are still photographs of the same emotional tendencies.
5. Accuracy in the interpretation of facial expression of the emotions is influenced by the conditions under which such expressions are judged.

TABLE II

DISTRIBUTION OF JUDGMENTS FOR GROUPS I AND II IN TERMS OF PERCENTAGE OF TOTAL FOR EACH EMOTION

	Religious Love Reverence Awe	Anger Hate Rage	Laughter Glee Merriment	Amazement Astonishment Surprise	Torture Great Pain Suffering	Sneering Contempt Scorn	Sadness Grief Crying	Fear Terror Horror	Determination Stubbornness Firmness	Doubt Hesitation Questioning	Pity Sympathy Kind Helpfulness
Religious Love Reverence Awe	91.60			.52		.77	.26		1.16	.13	4.51
Anger Hate Rage		92.30	.13	.39	.64	.64		.52	1.16		
Laughter Glee Merriment	.13	.13	99.60	.13					.13		
Amazement Astonishment Surprise	.90		.26	86.40	.39	.26	.13	2.96	.77	4.38	.64
Torture Great Pain Suffering				1.03	82.70	.39	6.83	2.71		.13	
Sneering Contempt Scorn		1.03		.64	.52	90.60	.26		6.32	4.51	.52
Sadness Grief Crying	1.29			.90	12.50	.26	84.40		.39	.13	2.32
Fear Terror Horror		.26		3.22	1.92	.64	.26	93.40	.26		
Determination Stubbornness Firmness	.52	6.31		1.16	.64	3.22	.39	.13	86.00	2.19	.39
Doubt Hesitation Questioning	1.03			5.15	.26	1.92	.13		2.56	87.10	2.83
Pity Sympathy Kind Helpfulness	4.50			.32	.32	1.32	2.45		1.32	1.45	88.80

A FURTHER JUSTIFICATION OF CHORAL SPEAKING

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WITHIN the last decade most teachers of speech have come to recognize choral speaking as an art form distinct from solo speaking; yet there are some who continue to be distrustful of the whole movement. Nor is this surprising, for no attempt has ever been made to formulate the underlying reasons for this method of interpretation. The purpose of this paper is to present for the benefit of those who are still unconvinced some considerations in favor of choral speaking which have hitherto received but little attention.

Marjorie Gullan's *Choral Speaking*, which appeared in 1931,[1] is on the whole a book which has not been surpassed. But unfortunately it has been regarded with such deference that very little has been added during these last seven years to Miss Gullan's discussion of the subject. Miss Gullan undertook to justify choral speaking on the principle that the interpretation of certain poems may be improved when these poems are spoken by many voices instead of by a single voice. And this is also the view brought forward in 1937 in the latest book on the subject by a poet and critic of wide experience, Wallace B. Nichols:[2]

> Choric speaking begins when a poem seems to offer extended values beyond the reach of solo speaking. . . . But the imaginative use of choric values can set an apparently unsuited poem into a choric category.

The validity of such a justification, however, is based on a subjective approach, and "seeming" and "imagination" cannot be considered as a scientific basis. So long as the reasons why we should speak chorally depend on selections of poems which we only *think* are improved by being interpreted with several voices rather than with one voice, so long will the legitimacy of the art of choral speaking depend on the personal judgment of any critic on the suitability of those selections. Yet it is more than likely that two specialists will disagree: an example is seen in Kipling's *A St. Helena Lullaby*, which is quoed by

[1] Marjorie Gullan, *Choral Speaking* (London, 1931).
[2] Wallace B. Nichols, *The Speaking of Poetry* (London, 1937), p. 102.

Miss Gullan "on sure ground" as ideal for choral speaking.[3] This same poem, however, was carefully chosen by other experts at the Royal Academy of Music (London) as a selected piece for solo interpretation.[4] It is a simple matter to work through the lists of "suitable" poems recommended in any handbook, and observe how almost every poem can quite effectively be given as a solo; and how it merely rests on personal choice if a group interpretation is preferred. Any art which is so dependent for its existence on private opinion alone is in no healthy state; and consequently there are many who feel that poetry is harmed when treated thus. Marjorie Gullan admits this:[5]

> It has often been said that choral speaking destroys individuality, and also that poetry is harmed by being spoken chorally. In a sense both these things may be true, but they are true only if choral speaking is undertaken unintelligently.

We know by our own experience, however, that poetry is not always harmed by being spoken chorally. Surely there is some justification of choral speaking apart from these subjective wish-fulfillments?

To establish choral speaking as a separate art-form, therefore, we must seek foundations other than those based on

(a) Subjective opinions, as above; and

(b) Technique borrowed from the stage. From the time of the crude mass recitations of the early post-war agiprop plays to the latest poetic drama of Eliot and Auden, we have known the dramatically justified use of group speaking. But it is illogical to assume that this allows narrative and lyric poetry to receive similar treatment; indeed, this assumption that a theatrical technique can assist in the interpretation of non-dramatic writing is causing many sensitive speakers at the present day to turn away from all forms of choral verse speaking.

But verse-speakers have received some profit from the modern poetic drama, for the development of choral speaking was hastened by the purposeful writing of plays suited for choirs by authors such as, for example, Gordon Bottomley. Even in 1928 John Masefield looked forward to the time when[6] "The poets . . . may be asked

[3] *Op. cit.*, p. 13.

[4] Set for the Final Grade Examinations in 1932. The Board included such well-known exponents as Acton Bond.

[5] Marjorie Gullan and Perceval Gurry, *Poetry Speaking for Children*, Part III (London, 1937), p. 6.

[6] John Masefield, *The Oxford Recitations* (New York, 1928), p. 8.

. . . to write for those teams (i.e., speech choirs) some poem or poems, dramatic, narrative, or choral, which will display their talents to the full." Furthermore, it is the choruses in modern verse drama which suggest an objective justification for both dramatic and non-dramatic choral speaking; for in these plays, *a single voice cannot interpret the selection.* In other words, the fact that choral speaking is necessary for an interpretation does not depend on the individual fancy of a speaker, but is *inherent in the structure* of the selection concerned. The choruses in *Murder in the Cathedral,* for example, were written with a definite number of "choristers" in mind; and in this instance, very obviously, no single person can speak all the lines. Here then is a clue.

Professor Reynolds arrived at a similar conclusion from his study of the Bible as literature, but he did not follow up or realize the significance of his deductions. Referring to the excellency of Moulton's *Modern Reader's Bible,*[7] where chapter forty of Isaiah is arranged for five voices, Reynolds said:[8]

> This great chapter from Isaiah is, so far as I have observed, the finest passage in literature for choral reading, and a *complete justification of it as a distinct art. A single reader cannot give this chapter the contrast and dignity a choir can bring to it*; music subordinates the idea.

Again an impersonal approach: the chapter is improved by choral treatment because its structure is too involved for one voice to render. With this evidence from the Bible and the choruses from drama we are well on our way to an objective vindication of our art.

What must be done first is to establish a corpus of poems (exclusive of extracts from poetic drama) which not only is better interpreted by a choir, but which must be spoken chorally and which cannot be interpreted by one voice. These poems will be few in number. Miss Mona Swann has pointed out:[9] "The *material* suited to Choral Speech is necessarily limited, and when these limits are transgressed the Speech Choir loses its value as an artistic instrument." I believe that suitable poems are far fewer than has up to now been thought possible. Yet if we were able to show that even one or two poems cannot be interpreted by a single individual, the point would then

[7] Richard G. Moulton, *The Modern Reader's Bible.* First issued in 1895 and reprinted many times.

[8] George Reynolds, "The Bible as Spoken Literature," *Good Speech,* vol. 31, p. 1.

[9] Mona Swann, *An Approach to Choral Speaking* (Boston), p. 13.

have been established that choral speaking is *essential;* and we should be in the position to go further and say that besides these basic choric poems there are other poems which are *improved* by choral interpretation. But the existence of "choric poems" must first be proven.

I propose to quote three examples which I consider are choric in their entire structure, and in order to demonstrate this point more effectively, to contrast with them three related poems which are best spoken by one voice. Psalm 24 is well known to choral speakers by its frequent use by Miss Gullan;[10] but we must go to Moulton[11] to see why it is so suitable. The Psalm is an anthem given when the Ark was brought into Jerusalem; and in the ceremonial procession two choirs are employed, one within the city and the other (with the Ark) outside the city. Moulton placed the psalm in a fitting context:[12]

> And David went and brought up the ark of God from the house of Obed-Edom into the city of David with joy. And it was so, that when they that bare the ark of the Lord had gone six paces, he sacrificed an ox and a fatling. And David danced before the Lord with all his might; and David was girded with a linen ephod.
>
> (Anthem: Psalm 30)
>
> So David and all the house of Israel brought up the ark of the Lord with shouting and with the sound of the trumpet.
>
> (Anthem at the foot of the hill: Psalm 24: 1–6)
>
> (Anthem before the gates of the city: Psalm 24:7–10)
>
> . . . And they brought in the ark of the Lord, and set it in its place, in the midst of the tent that David had pitched for it: and David offered burnt offerings and peace offerings before the Lord.

The first anthem of Psalm 24 is divided between two choirs,[13] the first taking verses one to three, and the second choir verses four to six. This is a perfect example of straight-forward group work. The anthem "before the gates" shows parallelism strongly, and the second choir (inside the city) only interrupts the first choir with the lines, twice repeated, "Who is this King of Glory?" Incidentally this is not the arrangement adopted by Miss Gullan's London Verse Speak-

[10] *Op. cit.*, pp. 51-53; used extensively on her American lecture tours; recorded (London Verse Speaking Choir) by H.M.V. record No. B. 8271.

[11] *Op. cit.*, See pp. 763–4, 1436, 1604, 1606–8. (1928 edition, London).

[12] *Ibid.*, p. 1607.

[13] *Ibid.*, pp. 763–4.

ing Choir.[14] It will be more clearly understood how essentially choric is this piece, if we compare another psalm, on the same theme, which is not intended as a chorus. Psalm 15 enlarges "into a meditation what is there (i.e. in Psalm 24) an anthem."[15] Its first verse "Lord, who shall abide in thy tabernacle? Who shall dwell in thy holy hill?" is not a rhetorical question to a group, but the quiet pondering of a man's soul.[16] Choral speaking would not be an effective technique to use for this example.

Our second illustration is Hopkin's "Pied Beauty." This is a (curtal) sonnet, a form very rarely suited to choral speaking; but "Pied Beauty" is so suited because it is not possible to express by one voice this conception of patchwork and division and diversity of ideas, around which topic the poem is constructed. The "sestet" will show how the lines must be divided between a number of speakers, each taking one thought (generally expressed in one word); and how admirably the last two lines (in unison) gather together the previous scattered items of beauty and relate them to the final line, the climax, "Praise Him."

All things counter, original, spare, strange;
Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers forth whose beauty is past change;
Praise him.

If we consider another sonnet on the same subject, that is, the exquisite beauty of contrasting and dissimilar objects—*pied* beauty, we see how exceptional is Gerald Manley Hopkin's sonnet in its adaptability to group work. Wordsworth's "Upon Westminster Bridge" describes a town in "the beauty of the morning" with its variegated sights:

Ships, towers, domes, theatres, and temples . . . But this is a piece for a soloist.

I have reserved the most dogmatic example until the last. T. S. Eliot's "Triumphal March" describes the triumphal progress of a dictator, ancient or modern is immaterial, and the reactions of a sec-

[14] See footnote 10. The London Verse Speaking Choir adopts the following arrangement: verses 1 and 2 unison, 3 light voices, 4, 5 heavy voices, 6 light, 7 unison, 8 (Who is this King of glory) light, 8 heavy, 9 unison, 10 (Who is this King of glory) light, 10 unison.

[15] Moulton, *op. cit.*, p. 1604.

[16] *Ibid.*, cp. p. 1523.

tion of the awaiting crowd lining the route. I defy any single speaker individually to recite this poem. Here are a few lines:[17]

And the flags. And the trumpets. And so many eagles.
How many? Count them. And such a press of people.
We hardly knew ourselves that day, or knew the city.
This is the way to the temple, and we so many crowding the way.
So many waiting, how many waiting? What did it matter on such a day?
Are they coming? No, not yet. You can see some eagles. And hear the trumpets.
Here they come. Is he coming?
The natural wakeful life of our Ego is a perceiving.
We can wait with our stools and our sausages.
What comes first? Can you see? Tell us. . . .

It might be argued that since the poet is representing a crowd scene, the very subject matter forces the poem into this particular form. I do not think this argument would affect the validity of our contention, even were it true; but it happens to be untrue. Archibald MacLeish has some lines on precisely the same theme: progress of a dictator. What is more, these lines occur in a drama, and we might well expect some use of choral speaking. But MacLeish does with one voice what Eliot has chosen to do with a choir. The Announcer is speaking towards the end of *The Fall of the City:*[18]

They stand in the slant of the sunlight silent and watching.
The silence after the drums echoes the drum beat.
Now there's a sound. They see him. They must see him!
They're shading their eyes from the sun: there's a rustle of whispering:
We can't see for the glare of it. . . . Yes! . . . Yes! . . .
He's there in the end of the street in the shadow. We see him!

These three sets of examples, I maintain, fully establish the genuine demands of choral speaking to a definite place in oral interpretation, based not upon a single critic's personal reactions, but on the needs of certain types of poetry. At the same time as these poems justify, nevertheless they give also a warning: a warning against the indiscriminate use of the choral technique for each and every poem, merely because choral speaking is fashionable. It is not to be expected that there are many poems essentially choric in the sense I have shown, but there is a fair number improved by choral speaking; and we should be on our guard all the time when selecting material to verify that selection. Our criterion must be "Why choric; why not solo?" If this is done, there need be no fears for the permanence of choral speaking as a distinct art form.

[17] Lines 3–12.
[18] Archibald MacLeish, *The Fall of the City* (New York, 1937), p. 31.

A TRANSFER IN LEARNING

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OF THE many problems that the oral interpretation of poetry presents, I have found few so trying to correct as the "end-stop" fault; i.e., making every line of verse a completely finished and independent vocal unit with little or no regard to the context of the whole. Such "line-unit" reading seems, on careful study of the problem, to be naturally influenced by the symmetrical form of verse and length of lines, by the almost invariable occurrence of punctuation at the end of lines, and, by the musical nature and unifying effect of rhyme. It is therefore suggested that because of the poor training or lack of any in oral interpretation during formative years, the breathing and eye fixations of students in later years have already been conditioned to the faulty *visual line patterns*. Fully acquainted with this plausible theory, I tried alternating the reading of poetry with prose for better results, until the chance remark of the eminent Browning scholar, William Lyon Phelps, directed my attention to a more promising solution of the problem.

According to Dr. Phelps, the monolog, *My Last Duchess*, is so skillful a piece of writing and construction that few readers of Browning ever notice it is in rhyme, even after having memorized it. It seemed reasonable to assume, therefore, that this uniqueness of *My Last Duchess* would of itself lessen or even eliminate the "end-stop" difficulty. And only the first two sentences of this poem will be quoted here, not merely to prove the statement, but to show the self-evident quality of their magnificent service to better oral interpretation of poetry:

> "That's my last Duchess painted on the wall
> Looking as if she were alive. I call
> That piece a wonder, now: Fra Pandolf's hands
> Worked busily a day, and there she stands."

Since the intellectual content or meaning of a poem was our first consideration, the student was primarily concerned in his reading with the thought units—phrasing. He could not therefore stop at the end of a verse because, in most cases, the unity of idea or image dictated the uninterrupted reading into the next line, even if for only one word, to complete the thought. In the last foot of the second line, for instance, the "carry-over" of idea is indispensable to unity

because it begins not merely the phrase, but the sentence itself. And it was for many similar reasons that I found this poem so effective in establishing a desirable habit I could not otherwise have accomplished so readily.

I observed that none of the students showed any special interest or enthusiasm for the poem when I had first introduced it into the course of study—It was just another "job." But when I had given them the reason for doing so and explained how the driving power of the thought units was largely responsible for eliminating the "end-stop" tendency in this poem, (and through transfer in others,) and how similar construction in any other poem would do much toward solving the original problem, some of the more poetically minded students brought me others with similar qualities well-adapted for our purpose. However, since every one of these poems meant additional work, they were given only a judicious amount of time at suitable intervals. And although the results of this experiment were quite gratifying, it was far more gratifying to see the keen interest that the students took in the experiment and how it motivated them into worth-while activity.

WHEN ORAL INTERPRETATION COMES OF AGE

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"THERE is in human nature," once remarked Dr. Johnson to Boswell, "a general inclination to make people stare, and every wise man has himself to cure of it and does cure himself." Speech teachers are human beings, and in the respect to the tendency to evoke stares from those uninitiated in oral magic, they often surpass their liveliest proteges—which, all will admit, is saying a great deal. From the time of the Athenian sophists, whose intellectual theatricisms drew multitudes of Ephebes about them, to our own day of speech laboratories, theatres, and graduate courses, the speech arts have never been without a certain promotional fanfare. True, a relatively greater quiet has in very recent times descended upon the study of interpretative speech, which in its fullest flowering is marked more and more by honesty and restraint and less and less by the elocutionary excesses of yesterday. From being universally merely a

splendid stunt, oral interpretation has become in its best contemporary manifestation a serious quest of a fuller and more precise understanding of great literature and the intellectual and spiritual values derivative from the oral communication of such understanding to others.

Yet this best manifestation is, I fear, not the general one. With most readers and teachers of oral reading, the show is still the thing. The oral interpretation course is usually much more concerned with imparting a knowledge of the science and art of public reading than in fostering the growth of taste and understanding, only in the considerable development of which is interpretation of the greatest of the arts not crass presumption. True, on the college level, circumspect obeisance is made to psychology and esthetics, for they manifestly are involved in any informed discussion of interepretation; but the implications of these thought areas are so little observed in practice, that this must be regarded as sheer pretension. On the high school level there is still much too much of the circus quality of yesterday, as all who are familiar with forensic contests will concede. On both levels the major preoccupations of both students and teachers are instinct with the assumption that literature is the raw material of the art of interpretation, rather than that interpretation is a device for the more complete and influential flowering of literature. The textbooks on interpretative reading for college students indicate plainly by their plethora of helps and suggestions for the public reader that the audience reaction is the consideration uppermost. The reading contests for high school children are, of course, without pretense sporting struggles for decisions, invented by those who have neither an understanding of literature nor a love for it. Thus literary interpretation on both levels wanders rather far from the vital concerns of both reader and literature. And while on the adult plane the exhibition is made by a kind of sophistry to appear as the culmination of a tremendous personal experience in terms of art, and in the competitive readings of youngsters there is a tacit acceptance of declamation as simply a glamorous stunt, the result in both cases is about the same. In neither instance is there much to persuade the skeptical spectator of the peculiar utility of the interpretation course to the wider realization of the values of good literature.

One cannot divorce education from teachers, and any attempt to understand the vagaries of literary interpretation in isolation from the human element can amount to little. That teachers have failed as yet to establish the oral interpretation course as a method of authority

and prestige in literary study is hardly to be doubted. But their failure is not altogether without excuse. The scope and viewpoint of study in this subject have been so variously defined, and the ideal and its means so largely matters of whim, that any genuine *esprit de corps* within the ranks has been impossible. An esthetic delight in the well-spoken word, a positive belief in its cultural values, a negative impatience with the traditional museum manner with literature study —these are some of the humors that have found rather unrelated expression in this field of study. Until there is some governing agreement among those interested as to what the study really is, we may not expect it, whatever it is, to come of age. It would seem important then that there be an honest exchange of opinion among those interested, and the following I offer as an opinion, nothing more, first of what the course ideally is not, and last of what I conceive it to be.

To begin with, the oral interpretation of literature is not basically a course in speech at all, as speech is curricularly understood, but a course in literature. Its offering in the main by departments of speech is, however, not at all illogical, but rather is proof at once both of the solid utility of the training of speech scholars to the art of letters, and of their mature conception of the cultural basis of one of their most interesting preoccupations. It was not by accident that the course attained the prestige it now enjoys in the speech instead of in the English area of the humane studies. It is the product of a progressive inclination to study creative writing as a living thing in a vital way, and to use in the venture devices of understanding and appreciation of which traditional historical scholarship in literature knew nothing and for lack of which it was often so arid and culturally ineffectual.

If, then, the course be fundamentally one in literature, there is no need of trying to make it something more, and surely no excuse for making it something else. In this view there is much matter in the most favored textbooks on this subject that is disproportionately emphasized. While most writers properly consider interpretation in its dual aspects of getting and communicating meanings, it is usually the latter phase that is the major concern of the treatise, and that for which the former is presented as preparation. This, of course, is logically defensible only if oral interpretation is merely another designation for the "expression" of a former era. But we do not concede this, and as we do not, it is a matter of some wonder that teachers of this course should have so long accepted without audible de-

murrer the implication of textbooks that facile expression is more important than what is expressed. The contemporary student of oral interpretation may be amused by the expression school graduate of his father's day, but a good part of his time is spent in mastery, with certain renovations of terminology, of the same code of vocal and bodily communication that engaged his elocutionary forerunner. A great deal of his time will be spent in learing about such matters as breathing, empathy, vocal quality, gesture, steps and slides and the freeing of inhibitions, and in drills intended to give physical possession of his principles.

Now these matters are all without question germane to any discussion of oral reading that pretends to thoroughness, and undoubtedly there are certain minimum attainments of vocal and bodily expression that he who aspires to read well should expect and be expected to reach. But I have known a good many students and a few teachers who were abundantly informed concerning the mechanics of oral reading, but whose reading reflected none of their technical knowledge. And I have also known other students whose oral virtuosity was a thing to inspire wonder, but who earnestly sought the assistance of the instructor of literature or drama when faced with the problem of *what* to read. "What sort of creature is Hilda, child or cruel egoist? And what, tell me please, is her real attitude toward Solness? And what in Heaven's name is it all about?" desperately pleaded a young woman who had become intrigued by the declamatory possibilities of *The Master Builder*. She lacked nothing of knowledge of the oral techniques her course had provided, but she knew nothing, or next to nothing, of the techniques of gaining an intellectual grasp of character and theme in the upper reaches of the art she was so eager to interpret for others. I do not submit this as a typical instance. Hers was a case of a healthy dread of fraudulent interpretation that, however well concealed from the audience by the artifices of speech, could not, she knew, be concealed from her own conscience.

Not all readers are thus fortunately aware of their limitations in analysis and intellectual interpretation. Mastery of the routine principles of public reading and the resulting finesse with language on its mechanical side beget a confidence that extends, frequently without warrant, to more exacting processes than diverting the imagination of a suggestible audience. The delusion of intellectuality and depth is often a concomitant of fluency.

If there is more than a little of vanity in our treatment of the technical aspect of oral reading, there is more still, it seems to me,

in our philosophy of it. The philosophy itself is a very good one, quite capable of motivating a highly profitable concern with good books. But when it becomes a philosophy of interpretative reading that is simply an exploitation of the popular itch to act, it is an affectation. With the accent heavily on technique, Kerfoot's definition of reading as a "kind of anabolism, a form of living" must be either misleading or meaningless to the student. We may say that richness of interpretation is dependent in the first place upon richness of experience, and that great literature is a means by which we may vicariously extend the range of our experience and acquire the intelligence and sympathies of the fully developed adult. But to the student whose eye is fastened on the luminous prospect of "platform art," this is a tedious homily. Reading, as his own activity seems to explain it, is not living; rather, it is the artificial creation of certain predetermined effects. Nor is it his fault if our finest article of faith should thus mean so little to him. It is impossible under the widely obtaining mode of teaching that it should mean much. To insist morally at the outset upon the efficacy of literary study as the means of a knowledge and mastery of oneself essential to a high order of living, and then to conduct the course as though such study were only a minor adjunct of the greater business of orally regaling the world with one's findings, is to be either insincere or confused about one's objectives. Theoristic jugglery does not promote speech art.

And yet if we follow our textbook closely, this is what we shall do. For the impressive effect of substance which it lends our course, we shall prefatorily say some very nice things about literature and backgrounds and then as we swing into action forget them. Maybe we do not forget them quite; maybe we tell ourselves that they are functioning behind the expressional activities of the students. But we shall probably be deceiving ourselves. Unless students first study literature long and hard for its own sake, they cannot expect, however extensive their repertoire of interpretative tricks, to read it well for the sake of an audience. A major cause of the palpable insincerity of much interpretative reading was and is the impatience for oral performance that leads the reader to slight the study of literature. If in our zeal to found a new art or renovate an old one we accept an easy confidence in reading or a glib but unoriginal discussion of books for literary scholarship, or the emotional effluvia of a platform performance for genuine literary appreciation, we shall impress neither the world of learning nor the profession of teaching;

we shall serve neither literature nor the best interests of the subject we teach.

What, then, is the oral intepretation of literature, and of what design shall the course be that is presented to students? Before submitting what seems to me the most worth while type of formal training in this subject, I should like to raise this question: for what reading situation may the student's study most reasonably be expected to prepare? I do not mean to ask what situation he has in mind in the moment of his liveliest experimentation with his vocal apparatus. He may be looking toward highly realizable situations. But on the other hand, he may see himself, at the end of his long road of training, before a great and select audience in rapt attention while he recreates the haughty Aigisthos taunting the grieving Argives as he leads away his murderous paramour, or as he presents Sir John Falstaff subdued and humiliated by the merry wives of Windsor, or as he revivifies the picture of the venerable Doctor Manette pleading the cause of his beloved Darnay. Were he more accurately prescient, he would probably see himself informally in the midst of a circle of his intimate friends in his own living room, or before a class of students, or in camaraderie with his own two youngsters. These are the situations in which as a reader he may expect most frequently to find himself, and the auditors for whom he may learn in an oral intepretation course to select prose, poetry or drama discriminatingly and read it well from the printed page.

Reading is not acting and we should leave no possibility of confusion on this point. With impersonative readings that are a kind of dramatic performance, the course in oral interpretation has, in my opinion, properly nothing to do. Of such little signifiance, in fact, is this sort of entertainment today that even were it in theory within the province of literary interpretation, it could justifiably receive only an incidental consideration. The monologues of Cornelia Otis Skinner and the sketches of Ruth Draper are about all the public sees of this interpretative work on a distinguished level, and their work, conventional definitions notwithstanding, had better be classified as acting than as reading. It is not, we should hope, toward the career of a professional monologuist that our students look. Certainly it is not for the promotion of such a career that our course should exist. The oral reading of the student will in after years not be that of a specialist in platform entertainment, but that of a cultured bookman who has acquired the ability to render engagingly by means of oral speech the emotional, intellectual, and pictorial values of writing

which he believes himself to understand and which he knows himself to love.

If this is to be the future employment of the knowledge and skills which our students seek to acquire through a study of oral literary interpretation, it is obvious that the course must be considerably more than a regimen of technical drills for resurrecting the meanings inherent in print. It must be first and mainly a course in literature of which oral discussion and reading are functional aspects. If the course has the peculiar value we hold for it, the student will come to an understanding and love of letters which the traditional course in literature, whatever its virtues in certain other respects, frequently fails to inspire. Ideally the course should bring a new reaction to the masterpiece; it should, as a result of the intelligent adjustment of objective inquiry and personal preoccupation, cause a book to be for the student, in the words of Anatole France, "a work of magic whence escape all kinds of images to trouble the soul and change the hearts of men." It should bring him to a new pleasure in productive scholarship without in any way inclining him toward the vain and tedious divertisements of many so-called scholars. We may expect him to see a new significance in the historical view of literature and to set about assiduously to fill in the gaps in his reading. Especially shall we expect that he familiarize himself with the motivating ideas which are discoverable at the source of all writing of greatness. It is not unlikely that as he analyzes literature for intellectual content, he may be drawn to a disinterested contemplation of a multitude of things that at first rudely disturb the serenity of ignorance, but eventually establish intellectual order on a basis of maturity. He should develop a new affection for books, but he must remember the admonition of the smiling cynic not to "gather them with indiscriminate hands." So in the course of his study he must become a critic, a critic of rare taste and judgment, it had better be, for his criticism will be in the constant service of his own literary and vital experiences. We may expect him to acquire a new facility in the expression of his responses to what he reads, but the restraint that his study has fostered will save his communications of feeling from effusiveness. He will read widely on his own responsibility—his oral reading in class representing a merest fraction of the whole—and reading will assume for the first time, probably, the aspect of a vital function. Stevenson's description of reading, to him once perhaps only a rhetorical flourish, will, if his course does its part, become an authentic picture: "In anything fit to be called by the name of reading, the process itself

should be absorbing and voluptuous; we should gloat over a book, be rapt clean out of ourselves, and rise from the perusal, our mind filled with the busiest, kaleidoscopic dance of images, incapable of sleep or continuous thought."

While the course generates a new awareness of power, it also effects in the student a new humility in its possession, so that "an exquisite astonishment before the beauty of things" becomes possible, and ennui in the midst of the variety and wonder of nature becomes increasingly out of the question. More and more he should concur with Lewisohn in the judgment that the "enlargement and clarification of man's experience is . . . the function of literature," and so far as he does so in honesty, it may be suspected that his own experience is being enlarged and clarified. Through his course he should discover a new pleasure in language and a better realization of its inextricable union with thought and feeling. His study should have won his unequivocal acceptance of oral reading as a means to the ends of a greater personal appreciation of the values of artistic composition and a wider diffusion of literary interest among the intelligent public. It should have implanted a deep distrust of any theory of interpretative art which inverts this relationship of literature and reading.

A new sensitiveness to, and preference for, oral expression that is organically suited to the matter to be read, and a critical disposition toward all conventions of vocal and bodily interpretation ought to result from his course. If his training be of a rational sort, and if he be not at bottom too egocentric or vainglorious to profit by it, his first and only concern in any interpretation should be for the vitality of what he reads. "What a remarkable story!" he would have his listeners say, not "What a remarkable reader!" He should have learned not to approach literature through the medium of his intellect alone, but through the medium of his whole personality. To this end we shall assist him as we can to make the most of his native endowment for oral language and to correct mistakes of voice and diction that mar the communication to others of what he is otherwise capable of communicating. Of the technical matters of reading to an audience we shall speak as occasion requires, and then simply and briefly, knowing well that the less complex the presentation of mechanical principles the more significance they will assume in the student's efforts to read well. In conclusion, the course will be an honest program devoted to the cause of personal growth. It will avoid anything that tends to provide merely an overplay of verbal

accomplishment, involving no change in the essential personality of the student. Instead it will in all things seek to draw out from each student that which inherently he has to give to literature, assuming that in so giving he will get what literature has most valuably to give to him.

This is the oral interpretation course as I conceive it to exist in its maturity. Is it too austere a view? For the student who yearns for the spotlight rather than the light of understanding, who prefers to have his capacities flattered rather than his ignorance and ineptitude revealed, it doubtless is. Yet it seems to comprehend his major problems, whether of artist or human being—that of the extension and clarification of experience. The interpretation of any art implies not merely an intellectual grasp of the particular work to be recreated, but a background of experience against which the interpretation can be presented, and from which it will derive its authority. It seems to me the first business of the student's course, since the primary duty of the oral interpreter is to interpret, is to provide for the acquisition of the knowledge of literature and through it of life, without which no knowledge of conscious speech technique, however prodigious, will qualify him to interpret literature for others. The conclusion of the whole matter is incomparably stated by Socrates in his dialog with Phaedrus:

> *Socrates:* All the higher arts require much discussion and lofty contemplation of nature; this is the source of sublimity and perfect comprehensive power. And this, as I conceive, was the quality which, in addition to his natural gifts, Pericles acquired from his happening to know Anaxagoras. He was imbued with the higher philosophy, and attained the knowledge of mind and matter, which was the favorite theme of Anaxagoras, and hence he drew what was applicable to his art.

RADIO AND THE AMERICAN LANGUAGE

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In America . . . the chief task of language in the last four or five generations has been to provide some kind of amalgamating medium to hold together a great variety of elements geographically, socially and culturally disparate, assembled suddenly and without preparation.[1]

RADIO broadcasting was not yet out of swaddling clothes when the late Professor Krapp wrote this judgment; he could not have been fully aware of its power as an influence on language. To compare broadcasting in 1925 with broadcasting now is to place side by side a squalling babe and a youth approaching maturity and beginning to realize mature responsibilities. Yet my observations, quickened by my own experience in broadcasting, lead me to believe that Professor Krapp suggested the development of the American language according to the contributive influence of radio—an amalgamating force.

That the transmission of vocal sound from approximately six hundred radio stations, through more than twenty-one million receiving sets, to at least eighty million individuals, is not a positive influence on language is inconceivable. Little study has been undertaken in an attempt to determine the effect of this tremendous factor upon communication in the United States; one meets many generalizations, much unsifted evidence, few accurate conclusions.

Getting at the problem is difficult. We must assume that four major classifications of speech must be recognized: (standard eastern, standard southern, and standard general American); and what Mr. Mencken calls "vulgar American," i.e., the three primary American regional groups and the lumped-together sub-standard forms of all of them. (A fifth classification occasionally shows itself—standard British.) A practical definition of standard forms of English implies a large percentage of uniformity in the spoken language: "The standard of English pronunciation, so far as a standard may be said to exist, is the usage that now prevails among the educated and cultured people to whom the language is vernacular."[2] Standard

[1] George Philip Krapp, *The English Language in America* (Century, 1925), I, 67.

[2] "A Guide to Pronunciation," *Webster's Collegiate Dictionary* (5th ed., 1936), ix.

regional speech may logically be defined as "the speech of the educated people in any of the three great dialect regions." [3] These two definitions mean, of course, essentially the same thing. Vulgar American, or common sub-standard speech, while including various differences in dialect, is chiefly recognizable in terms of grammatical ignorance.[4] The question is whether radio broadcasting tends to emphasize one, or a combination of two, of these three classifications. Does it exert force toward a general acceptance and use of standard eastern English? Or does it crystallize the variations of standard general American? Or standard southern? Or does it foster the vulgar sub-standard American?

It is practicable to consider radio speech according to the general vocal media offered for public consumption: announcers, speakers, singers, entertainers (masters of ceremony, comedians, leaders of special orchestra units, *et cetera*), and actors. Beyond this, sometimes in the background, sometimes in the foreground, but often a determining factor, is the matter of commercial sponsorship.

A few details in the structure of broadcasting must be appreciated. Approximately one-third of the American radio stations are affiliated with the great broadcasting chains, the National Broadcasting Company, the Columbia Broadcasting System, and the Mutual Broadcasting System.[5] Of these the greater number are independently owned. Chain-affiliation implies that the parent organization furnishes programs to its component stations; yet there is no obligation to accept all the programs offered by the chain. Authoritative surveys indicate that sustaining (non-commercial) programs comprise about two-thirds of all broadcasting; commercial programs one-third. Chains and independent stations concentrate upon improving sustaining material for two reasons: first, to develop and maintain

[3] Giles W. Gray and Claude M. Wise, *The Bases of Speech* (Harpers, 1934).

[4] See H. L. Mencken, *The American Language* (4th ed., Knopf, 1936), ch. IX; dialects, ch. VII.

[5] To these might be added the Yankee Network of New England, the Don Lee Chain of the Pacific Coast, the Southwestern Group, and several others. Since many stations in these organizations belong as well to the larger chains, and because the subordinate grouping is often more significant for technical or commercial expediency than for policies of programming (the Yankee Network is an outstanding exception to this), and because they are relatively local, not national, in coverage, these groups of stations are not comparable with the three mentioned.

as large a listening audience as possible; second, much more strongly motivated, to present this audience, and often these programs, to advertisers for sponsorship. The audience is the market; the established sustaining entertainment is the medium.

Two conclusions may be drawn from these facts: the parent chains exert a powerful influence over their member stations, though the ownership of the greater percentage of stations is relatively localized; the major factor of American broadcasting, the meat and drink of the industry, is commercialism. Naturally, the significance of these conclusions is discernible through a study of the popularity of programs. Unfortunately, however, this evidence may be construed in at least two ways. The selling departments of the chains maintain that the nation-wide programs attract the greater percentage of listeners; the representatives of the smaller independent stations claim that the citizens of any community prefer to listen to their own local stations. It has been my experience that both contentions are effective. Which applies in any particular instance depends usually upon the opinion of the advertiser, and the nature of his product's distribution. The only reason I suggest the point at all is that the argument of national versus local listening habits is of paramount importance in relation to radio's influence on speech habits.

The chains endeavor to give their listeners the best programming available in public affairs, current events, religion, education, agriculture, music, literature, drama, and art. The independent stations subscribe to this policy. The livelihood of broadcasting, however, depends not upon the program-director who controls the sustaining material, but upon the commercial sponsor. The latter's reasoning is primarily monetary, not cultural; he is interested in reaching his market. If this may be done with a symphony orchestra announced with the pleasant enunciation of John S. Young, so be it; if it may be done with a hill-billy group exploiting the folklore and folk tongue of the Kentucky mountains, so be it. Most advertisers care mainly about marketable goodwill and "proof-of-purchase" returns. The implication is direct. Radio broadcasting must give its public what it likes to hear. These are the forces behind the scene of radio's contribution to the American language.

Men who want to announce for the chains must undertake rigid tests. These tests usually include reading an announcement (personality as well as enunciation is weighed), reading a list of musical terms and foreign names and places, and speaking *ad libitum* for two

or three minutes. An executive of the N. B. C. explains the aim of his organization: "What we try to get is decent American pronunciation, affected as little as possible by localisms." [6] If we except the slight limitation, the result is a standard American English according to one or another of the three regional forms. This is a point of insistence with the major chains. The result is public awareness of—even appreciation of—clear, fairly uniform speech.

Yet it is not difficult to discern certain dialectal differences in comparing the announcing staff of the N. B. C. in New York with that in Washington, D. C., or with that in Chicago. The post-vocalic "r," for instance, is usually distinguishable in the speech of the natives of Chicago [ʃi'ʀɔ:gou], whereas, with the usual slowing of tempo and general softening of articulation, it is practically elided in the southerly city. I found my own experience as a free-lance announcer interesting. My speech was accepted in New York City as standard eastern English, though I am sure that it contained certain definite localisms (the result of six years spent in Providence). In Chicago, however, several advertisers and a chain official pointed out that my enunciation *was* eastern, implying that that was not altogether suitable for some programs they had in mind which would reach only a relatively local mid-western audience. I had to meet that exigency, and, at the present time, I am sure my speech includes a few general Americanisms, though I have spent most of my life on the Atlantic seaboard.

I have observed that one contributive regionalism is tempo. Contrary to the tendency toward staccato enunciation in the eastern section, there is a general slowing of the tempo in the mid-western region.

Another feature which seems to point toward regional differences in the pronunciation of announcers is the variation of place-names. It is reasonable that places should be called most accurately by those who live in them. But that pronunciation is not necessarily nation-wide, though radio is helping to make it so.[7]

In relatively few instances are there rigid tests, comparable with those of the chains, for announcers in the hundreds of independent stations. In New York City alone there are more than a dozen radio

[6] Mr. Walter C. Stone in a letter to Mr. Mencken dated May 26, 1931; see *The American Language*, 332.

[7] See Dr. Josiah Combs, "Broadcasting and Pronunciation," *American Speech* (V, 5, June, 1930).

outlets where all sorts of variations in language may be recognized, from the affectation of certain "Briticisms" to an approximation of the "Thoid A'noo" of the East Side. Though most local announcers are "dictionary conscious," each tends to cling to the speech of his community or general section, enunciating as he has heard the language all his life. The evidence is at hand. Turn the dial and listen to the loal sports- or news-announcer.

One other point is significant. The selling announcer enters the home of the prospective consumer. His *forte* is the ability to exert a friendly influence, usually "straight-from-the-shoulder stuff." Unless they wish to capitalize sophistication, sponsors frown on anything in the announcer's address which smacks of affectation. The local sponsor, particularly, wants nothing that the listener *might think* is affected. The result is much of the "pal-to-pal" style of delivery, with the localisms of the community.

The third classification, vulgar speech, has no place in a consideration of announcers. Jobs are scarce.

A special type of programming known as "The Musical Clock" is to be found across the radio-board in almost every town boasting a good shopping center. Music and advertising announcements of the day's "specials" alternate; at regular intervals the announcer, male or female, keeps the rushing husband and the many-handed housewife aware of the exact time. These programs are favorites; they perform a service. Between the musical selections come the admonitions to the housewife to be sure to get *this* coffee or *that* flour "today only at a special sale price of . . ." The sales-psychology pointed out above holds here as well. The language is that of the community. It must be so. The appeal is aimed at the average housewife who, regardless of what her children are taught in school, speaks the regional language.

The term "radio speakers" is generic. Specifically, it must designate news-commentators, public figures in government and politics, educational authorities, clergymen, *littérateurs,* artists, and philosophers. In short,—anybody who has something to say to the radio audience. Disregarding the obvious differences between British and American usage, we may conclude that the professional commentators seem to adhere generally to the tenets of standard eastern English. So do many of the others. Yet, if we were to examine the exceptions, we should speedily disprove the rule. A fortunate example is at hand. Hundreds of hours of radio time were devoted in

1936 to political speaking. Listening to various supporters of the political camps, one found all varieties of standard regional English-American—general American, eastern, and southern. Even a touch or two of the vulgar. These men are community leaders; they are educated; they signify vital popular influence. The last presidential nominees provided an illustration of differences. One would surely be considered as speaking standard eastern English; the other employs the general American pronunciation. The former must have furthered the appreciation of a cultured voice; the latter represents the speech of the vast majority of political speakers, as well as that of their audiences.

The radio philosophers, each with an extensive following, form an important subordinate group. "Philosophers" is used in the broadest possible sense; some appear in evening clothes, some in homespun. Their fare runs the gamut of human experience. They bring personal messages through the media of ethics, literature, folklore, and advice to the lovelorn. Some are presented on sustaining programs; some are sponsored. Their speech ranges from standard British, through regional dialects, to a palpably vulgar tongue,—this last sometimes naturally, sometimes pointedly.

A generalization is warranted:—if the speakers are cosmopolites, their speech is standard British; if not eastern, southern or General American—overwhelmingly the last, numerically speaking.

The language of the singer is easier to classify. Carefully trained vocalists usually enunciate standard British English, though there are exceptions, even among operatic figures. Those who may broadly be termed concert artists are fairly exact in their British diction. Radio offers the best of these every day. The other group, the popular singers, using much more radio time, are not always so meticulous.

Successful broadcasters must discover and exploit new ideas, new talent. Most often the paramount criterion is not whether a singer is careful with articulation, or is a trained musician, but whether he possesses that abstract "it"—that "certain something" which will stimulate the emotions of the listener and keep him tuned to the station. Thousands of radio performers find and hold their niches because of their ability to croon (broadcasters have recently disowned the term), to blare the "red hot and low down," [8] to moan the blue

[8] The title of a program originating in Chicago, which enjoyed tremendous popularity.

plaints of native rhythms. We may define this popular singing in terms of articulation,—timbre and tempo. I prefer the popular definitions. Dialect—a kind of emotional dialect—is brought to the listener. *New Yorkese* lends itself to certain types of this music; in others the drawling slide is the keynote; another style of singing demands the sharp nasality which in its perfected form almost defies description. When the song was current, the radio listener could hear from any station the gasping undulations of "Like a ship at sea, I'm just lost [lɔ:st] in a fog [fɔ:g]," with the following phrase bewailing a life spent sitting like a "bump on a log [lɔ:g]."

The abyss between acceptable and unacceptable enunciation in popular music is neither wide nor deep. Part of the explanation of this is to be found in the lyrics themselves; they are powerful stimuli for singer and listener alike. It would be difficult indeed for the purist to cling to his principles while wailing "I ain't got nobody, and nobody cares for me."

The Crossley Report of October 16, 1936, lists the programs first in popularity: (1) Major Bowes; (2) Goodwill Court; (3) Eddie Cantor; (4) Lux Theatre; (5) Vallee-Fleischmann; (6) Kraft Music Hall; (7) Jack Benny; (8) Burns and Allen; (9) Hollywood Hotel; (10) Fred Allen. Seven of these belong to a class which is radio's high-point in the field of entertainment, the "variety show." It has its roots in burlesque, the basic elements of which are at least as old as the origin of comedy.

The "variety show" is the modern extraction of vaudeville. The performers on the seven such programs listed above are notable figures in the world of entertainment. The masters of ceremony are artists who handle themselves and their entertainers with consummate showmanship calculated to fascinate the ear of the listener. In the speech of the galaxy of stars who contribute, one may discover every dialect in America, native and foreign. Standard British English is there, too, but in more limited quantities.

The "amateur hour" is significant; that of Major Bowes is simply the most popular. The idea is being reproduced throughout the country. One may hear an "amateur hour" seven days each week. Because of the structure of these programs, because the entertainers are drawn from the hat of the average American, one might expect to find a preponderance of regional speech. That is what one finds, that and the vulgar tongue.

A comparable program type is the "street interview," in which

announcers mingle with the crowds at noon or during the dinner hour, and stop individuals to ask them questions. There are literally dozens of these interviews, all extremely popular with the radio audience, local or national. The interviewers question the young, the middle-aged, and the old. All regionalisms may be heard; all dialects are represented. Such a program was conducted for several months on the grounds of the World's Fair four years ago; the speech of America on parade. Listeners heard that this one came from Podunk, that one from Savannah; they laughed at the embarrassment of some, envied the assurance of others. There was little thought about variations of speech. The language they heard was accepted, understood, and enjoyed by the mass of radio listeners.

Drama in radio, perhaps better called "the dramatic sketch," presents a helter-skelter diet of tendencies. Because of the efforts of the chains and larger independent stations, good drama is now occupying more broadcasting time than it did a few years ago. Yet the greater amount of dramatic fare is in the form of sketches, melodramatic in plot and situation, markedly ordinary in dialogue. Depending upon plot and characterization, radio drama may be likened to the "slick" and the "pulp" in popular magazines. Speech conforms generally to characterizations. The cosmopolitan personality reads in standard British English; the others use the American regional standard dialects and any necessary vulgarisms.

The cosmopolitan characters sometimes exhibit objectionable proclivities. The speech of too many radio "straight" actors seems to be a conglomeration of the tendencies of Oxford, London, New York, Chicago, and Hollywood, affected, unreal. The broad "a" is broadened, insufferably; other vowels are mouthed; consonants are placed upon the rack of pinched articulation. This is undue cosmopolitanism in language.

How much dramatic dialogue influences the language of those who hear it is a moot question. It needs study. I believe an answer may be indicated in general terms. Sponsors are interested in what listeners want to hear. Early in the history of radio the rural sketch received acclaim. "Main Street" was beloved seven years ago; "Seth Parker" ranked high in the Crossley Reports. A program-director discovers early in his career that rural sections like entertainment in their own language, in their own spirit; the urban groups like to laugh at this same entertainment. The language, as well as the interpretation, is regional American, mainly general American. Then, for

such a program to enjoy national popularity, it is reasonable to suppose that its speech must be representative for the radio audience. The characters of a "Main Street," for instance, must signify, for all localities, the typical individuals of a small town. Their language stands for types, with specific dialects generally submerged.

"Vic and Sade," "Clara, Lu 'n' Em," the "Saturday Night Barn Dance," and the others, are enjoyed in the cities, in the small towns, and on the outlying farms. Their characters exist and converse as they do because the advertisers supporting them and the stations, or chains producing them believe this to be close to the hearts (and so the pocketbooks) of the listeners.

A quick glance at the most popular programs of the ordinary week-day is significant. Early-morning hours bring, in nearly every section of the country, some announcement-music-series of the "musical clock" type; these include the intimate chats with the housewife. Later, the sketches begin: "Today's Children," a romantic story of the homey tribulations of youth, revolving about "Mother Moran," whose tender philosophizing provides a bulwark against which her children lean; "David Harum," the beloved horse-trader; "Backstage Wife," a melodrama of life; "Big Sister," the job of Hollywood producers; "Story of Mary Marlin," an interesting balance between rural and urban melodramatics. Then there is "Dr. Allan Roy Dafoe," intimate conversations with the world's country-doctor. Noon brings "The Voice of Experience," psychology's gift to the housewife, and the "National Farm and Home Hour," music, speeches, and market reports. There is always room for the "Lonesome Cowboy," "The Range Boys," and a series of hill-billy quartets. "Ma Perkins" has a permanent place in the daily listening-habits of millions in the radio audience.

The most casual knowledge of these programs identifies them readily enough. Most of them are sponsored; all enjoy large followings. William S. Paley presents radio's point of view: "It is true that the majority of commercial programs are designed to uplift nothing more than the good spirits of their audience; and if they offer excellent entertainment, as they do, then they fully justify themselves."[9] In dramatic terms that signifies that plot and characterization shall be so combined as to furnish the average listener the emotional outlet he desires. Radio drama, especially, must reflect

[9] William S. Paley, *Radio as a Cultural Force* (Columbia Broadcasting System, Inc., 1934), 24.

the listener's ideas and ideals of living. Obviously, the language of this reflection must be familiar, understandable, usual. An acquaintance with the outstanding personalities of the programs listed above substantiates this observation.

Aside from the vulgarities necessitated by characterization, radio's blue pencil is severe in checking grammar. Yet the neologisms of the common language are regularly included in radio dialogue. They follow the popular taste. Some are forgotten speedily; others join the permanent vocabulary.

A major part of our interest in radio drama is naturally associated with programs for children. The power of parental protest against the "blood and thunder" plot and dialogue has made itself felt. Writers and producers are constantly aware of it. I know none who disregard it. The result is a noticeable trend away from the hair-raising "mellerdrammers" which have filled the afternoon hours between four and six. Again, however, the line of cleavage between the acceptable and the unacceptable is sometimes difficult to discern; the essential traits are still present. The significance of this in terms of language is, of course, that it is impossible to conceive the smashing, crashing, action climax of a typical radio episode in the restraint of standard British English. The language of the temporary *dénouement* depends naturally upon jargon and the bromide, with the pronunciation that is a normal counterpart. Few ten-year-olds appreciate *The Importance of Being Earnest.*

In her discussion of *Radio and Children,* published by the Radio Institute of the Audible Arts, Sidonie Matsner Gruenberg writes:

> The language of broadcasts seems to receive almost as much of their attention from solicitous parents as fundamental meanings and sentiments and teachings. . . . Criticisms of this kind may be properly directed against announcers or speakers; but they would seem to be pointless when directed toward particular characters introduced as elements in legitimate dramatizations. After all, there are all kinds of people, and a few of the varieties may belong properly in any given dramatic episode. To be sure, a small sample will go a long way. But if the speech or dialect is in character, and not made too attractive for the purpose of impressing it in association with something to "sell" there is little danger that it will overcome the home and school models and teachings. Since, however, radio has a unique dependence upon the spoken words, script writers and broadcasters should feel some obligation toward our common medium of expression.

That is a fair point of view. It does not, however, preclude the fact that the speech of most of these programs is general American. Is

that what the author means by "our common medium of expression?" Children hear the language they know, a mid-point between "the home and school models" and what they use playing "duck-on-the-rock" in the vacant lot. Children delight in the *make-believe* of the *Oz* stories—read them avidly; children *live* with Tom Mix through his adventures—experiences with the cowboy on the "T M Bar" are real, language is real, actors are not actors but people. Every advertiser knows this; most merchandising schemes take this into account; script-writers rack their brains for ideas which will turn it to the best advantage.

A few weeks ago I had the pleasure of testing this fact in a conversation with an eight-year-old. The subject was a program which followed a "typical" American family through strange adventures in foreign lands. To this boy, the program was a happening-by-happening broadcast; he visualized the microphone close at hand, picking up every detail of speech and sound just as it took place. He knew the poem which opened the program, and reproduced it faithfully,—including some Oxfordisms of the gentleman who read it over the air.

May I make some generalizations from this cursory examination of the evidence? Radio programming must be broad in scope, appealing to all personalities. Radio is a "popular" industry, offering a balance between national and local influences. Radio speech, with the obvious exceptions, is informal. Announcers, speakers, singers, masters of ceremony, and actors, present a variety of speech tendencies. While broadcasting fosters to some extent the use of standard British English, and spreads an awareness of its pleasantness when it is enunciated sensibly, the overwhelming factor of speech is the presentation of regional pronunciations, with the weight favoring general American.

Yet the consensus of these forces—entering the lives of more than eighty million people—tends toward a kind of standardization. The programs broadcast by the chains, the best of radio entertainment, reach an audience numbered in the millions, with a broad geographical compass making little distinction between local dialects. Furthermore, the present tremendous sale of all-wave radio sets, making possible international as well as national reception, denotes a popular awareness of language beyond localized communication barriers. These factors seem to indicate fairly clearly the future of the American language. Radio offers a standardization which freely

admits certain outstanding localisms and regionalisms, crystallizing some, absorbing others; which reduces vulgarity in the language; which is based upon American usage alone, changing and virile, rooted for the most part in the general American speech—grammatical, of course, recognizing the post-vocalic "r," developing the middle ground between a broad and a flat "a," emphasizing a less harsh, more tuneful voice. Radio seems to be amalgamating the tendencies of the language of three centuries and a quarter on this side of the Atlantic, indicative of the development of a distinctly American speech.

A REVIEW OF RESEARCH IN AUDIENCE REACTION

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PART I: EXPERIMENTAL RESEARCH WITH NON-STUDENT ADULT SUBJECTS

FOREWORD:

THREE different writers in successive issues of the *Quarterly Journal of Speech* have devoted entire articles to the so-called Millson indices or formulae for measuring audience reaction.[1] The first experimental study in 1932 is pointed out [2] by one writer as one of two outstanding examples of audience reaction research; by another [3] as futile and misleading; by still a third,[4] as useful experimental technique requiring support and analysis through statistical measures of reliability.

These three writers were examining the same research data, the same formulae, the same technique reported, and the same report. But each had a different reaction. This variation in response to an experimental study is indeed desirable, but since the articles them-

[1] W. A. D. Millson, "Problems in Measuring Audience Reaction," QUAR. JOURNAL OF SPEECH, Vol. XVIII, No. 4 (Nov., 1932), pp. 621–637.

[2] W. E. Utterback, "An Appraisal of Psychological Research in Speech," QUAR. JOURNAL OF SPEECH, Vol. XXIII (April, 1937), p. 181.

[3] E. H. Henrikson, "The Audience Reaction Ballot; An Evaluation," QUAR. JOURNAL OF SPEECH, Vol. XXIV (Feb., 1938), pp. 54–61.

[4] A. H. Monroe, "The Statistical Reliability and Validity of the Shift of Opinion," QUAR. JOURNAL OF SPEECH, Vol. XXIII (Dec., 1937), p. 585.

selves reveal so many differences among general teachers of speech, it may be that the difference in reaction signifies much more than mere interest in the subject. The lack of common reaction suggests lack of common standards of judgment. It suggests that general teachers of speech do not now have for experimental work a common background of fact and concept, which every teacher of speech should possess as an absolute minimum for understanding and evaluating the increasing number of research studies with the audience.

Research Information for the General Teacher

It has become an unfortunate fact that the general teacher of speech has had no opportunity to obtain the necessary background for understanding psychological research in audience reaction. Not understanding the technique nor the problems involved, the general teacher is either confused when he tries to understand experimental reports or he is not interested enough to read them. Where this is not true, the general reader is likely to lack standards by which to evaluate the data reported. Yet, text books in speech are becoming more scientifically grounded; more and more, articles and monographs are appearing based on psychological research, lending new light to our concepts of basic principles of speech effectiveness.

Certainly the general teacher of speech can not be expected to obtain this graduate training and this technical knowledge by a long-term course of study. He must devote this time largely to perfecting his teaching method in his chosen field. But, like it or not, the general teacher of speech will soon be forced to obtain sufficient background so that he can understand the meaning of psychological articles of research on audience reaction, for soon every text book will be rewritten in the light of the present researches in audience reaction.

The Need of Common Research Background

In the very near future, we teachers of speech must obtain as part of our usual training and equipment a general idea of the present trend of experimental work and some concept of the results thus far obtained; we must arrive at a common general knowledge of pertinent experimental literature and of sources of information about experimental technique. For proper direction of graduate work in a well-balanced curriculum, we should know in general the opportunities for further research; and we should have some understanding of the bases and limitations of statistical techniques used in our field. There are some terms and phrases common to all experimental work

—and some general concepts—with which every intelligent teacher of speech should be familiar. The time has come when the general teacher of speech can not hope to keep pace with his field unless he sets up general standards as the common property of every teacher for judging and evaluating reports of experiment.

One of the functions of this article is to explain for the general teacher of speech as clearly and simply as we can the few facts and principles which may supply this new necessary background for understanding research in audience reaction.

The Scope of Research in Audience Reaction

Experimental research in audience reaction has involved either direct handling of adults as subjects, under controlled conditions, in customary popular audience-meetings, or it has involved experiment with students as subjects in the classroom. In either case, the aim of the reaction research has been to test experimentally accepted basic speech principles which have been handed out to us without scientific investigation.

The Scope of the Article

As a consequence, it seems desirable to divide this article into two parts. Part I will treat the function, limitations, and results of research with the general audience; Part II will discuss misconceptions in using the shift-of-opinion ballot and in attacking problems of research with students as subjects in the classrom. In each case, we shall attempt to discuss such experimental work as a basis for future evaluation and judgment of results reported.

There has been so much confused discussion relative to the purpose, function, and limitations of the standardized Woodward shift-of-opinion ballot, when used for experimental study of audience reaction, that the present article is written to clarify problems involved in the use of this new technique. All discussion of audience reaction research inevitably turns to this ballot, and to its form and function.

The Woodward ballot is the only standardized form of shift-of-opinion ballot that has been used throughout the United States, with all kinds of audiences, over a period of ten years. It is the only form of ballot employed up to this time in several systematic research studies of audience reaction under experimental conditions. It is a device so universally used for recording opinion that an objective evaluation of its values needs to be made.

This can be done best, perhaps, in the form of a series of simple, concrete questions and answers relative to research with the ballot.

The writer has devoted some ten years to such research. These ten years have evolved little more than needed formulae and methods for experiment with the audience, but they have suggested many problems and some tentative answers for the research worker. The following catechism should help to clarify problems and suggest further avenues of experiment:

AUDIENCE RESEARCH CATECHISM FOR TEACHERS OF SPEECH

The Form of the Ballot

1. What is the Woodward shift-of-opinion ballot?

Ans. The Woodward ballot, published by Western Reserve University, is a standardized form of ballot, developed after years of experience with actual audiences, and containing the following categories of opinion:

BEFORE DEBATE	AFTER DEBATE
1. Affirmative	1. Strengthened Affirmative
2. Undecided	2. Affirmative
3. Negative	3. Undecided
	4. Negative
	5. Strengthened Negative

By "shift of opinion," we mean a shift toward affirmative or to negative from the original position; we assume that opinions are more or less favorable or unfavorable, i.e., linear variables. By "standardized," we mean a printed unvarying form, constant for each audience. This is necessary for use in experiment, under controlled constant conditions.

These categories were selected to permit objective recording of opinion by members of an audience. In other words, we want a direct recording of opinion rather than thought about opinion. By "opinion," we refer to a verbal expression of an attitude by written endorsement on a ballot. By "objective," we mean freedom from self-analysis and self-examination, or freedom from introspective analysis, disapproved of by experienced psychologists, for untrained groups. Titchener[5] found that untrained subjects could not use

[5] E. B. Titchener, *Experimental Psychology*, Students' Manual, Qualitative (1916).

introspection, the psychological method he developed for study of psychological reactions.

Subjective Categories in the Ballot

The most subjective category in the Woodward ballot is "strengthened" opinion, since the subject must analyze the degree of strength of opinion after a debate. This category has not yet been established as psychologically sound with untrained groups. It is kept in the ballot under the concept that opinion which can move to "undecided" or to an opposite opinion moves in one direction only, i.e., weakening; and a ballot should have provision for recording in the opposite direction, i.e., strengthening.

Probably an untrained audience can directly record more strong belief, without self-analysis, but we are not sure yet that this is so. Yet we do this safely, because the ballot records (and we measure) movement of opinion in only two directions—toward affirmative or toward negative—and the subjective error, if any, will be constant for both directions, thus cancelling out for experimental data with mass results.

There is an intentionally wide gap between each two categories so that we may secure objective recording of opinion. A weakened opinion has two possible gaps to cross—one to undecided, and, farther to a complete reversal. Other forms of ballot may provide more categories, or different, or more refined categories. These forms, as research workers, we must welcome as further devices for experiment. But in each case, they must be standardized in published form just as the Woodward ballot is, and used widely for experimental purposes, before we can draw any conclusions.

The Reliability and Validity in Recording Opinion

2. Has the statistical reliability and validity of the shift of opinion ballot been tested?

Ans. Yes. the reliability and validity of the ballot for experimental work was established by Monroe,[6] who conducted exhaustive experimental and statistical tests of the ballot, of the methods of scoring, and of the formulae for treating data. His conclusions, reported[7] in

[6] Alan H. Monroe, "The Statistical Reliability and Validity of the Shift-of-Opinion Ballot," Quarterly Journal of Speech, Vol. XXIII (Dec., 1937), pp. 577–585.

[7] *Ibid.*, p. 585.

last December's issue of the QUARTERLY JOURNAL OF SPEECH, are as follows:

SUMMARY

1. The shift-of-opinion ballot, scored in the manner suggested by Millson, seems to be a reasonably valid measure of the shift of opinion produced in an audience by a speaker.

2. Results obtained in this manner should be adequately reliable if obtained from a voting audience of thirty or more, but wherever possible, the specific reliabilities of the data should be checked by the formulae presented above.

3. The results obtained with the ballot should not be accepted as significant or meaningful unless the statistical reliability of these results is computed; otherwise, results due in large part to chance variables may be erroneously accepted as significant.

4. With proper regard for statistical reliability, the shift-of-opinion ballot deserves a wider use in experimental studies because of its simplicity, and the ease of scoring and computing results.

Note the audience limitation upon the reliability; i.e., an audience of thirty or more is necessary to assure valid data. In this study, Monroe made a distinct contribution in pointing out the need to compute the statistical reliability of the ballot results. Woodward devised the first standard ballot; and Millson performed the first extensive experimental work with this standard ballot, inventing the method of scoring, and devising new statistical formulae for treating results, as a prerequisite for any experimental work with the shift-of-opinion ballot. But Monroe, in this article and in another more complete study[8] has been the first to make definite the statistical limitations of such experimental work.

We should note also that the research worker finds in the Woodward standard ballot a useful device for experiment because of simplicity in form, and the ease of scoring.

SCORING THE BALLOT

3. How is the Woodward ballot scored?

Ans. Shift of opinion is treated as moving in one of two directions—toward the affirmative or negative. Every shift is given the value of 1, and scored for affirmative or negative.

It has been argued that a complete reversal of opinion should be given a value of 2, since the opinion shifted through Undecided

[8] Alan H. Monroe, "The Measurement and Analyses of Audience Reaction to Student Speakers—Studies in Attitude Changes," *Studies in Higher Education*, XXXII; Bulletin of Purdue University, Vol. XXXVIII, (Dec., 1937).

(one shift) to an opposite opinion (another shift). We have not adopted this variation in scoring, for several reasons:

a. There is as yet no evidence that a change from undecided to affirmative or to negative involves any greater stimulus than a change produced by the same stimulus from affirmative to negative or vice versa. They may be total reactions, exactly equivalent, depending on the attitude of the particular person or subject voting.

b. Indeed, some of our colleagues are frankly skeptical of the kind of mind that will completely change opinion as a result of one debate or speech. They suggest a value of ½ for complete reversal of opinion!

c. Giving the same value to all shifts of opinion assumes them to be equal responses to the same stimuli: i.e., equal in the sense of measuring the "opinion-pull" of the speaker on the mind of the subject. This involves fewer assumptions than arbitrarily setting up different values for different types of opinion shift. We dare not do this latter until after careful experiment to determine exact relations. No one has made such an experiment.

d. Any error that exists in assigning equal value to all shifts of opinion from each category must operate in both directions; and with larger groups it will cancel itself out so as not to affect experimental data or conclusions based on it.

Formulae for Computing Results

4. What is the basis of the "simple formulae for computing results"?

Ans. The formulae are, in fact, simple, though they did not seem so before we discovered them in 1930, and before we reported an experiment using them in 1932.[9]

They are based upon the concept of indicating the effect of a debate on audience opinion in terms of a single numerical expression. At that time (1928-1930) we thought only of the effect of shifting opinion. We wanted to secure a measure based on an absolute standard, so that our results for each audience could be related to a definite fixed point of known value and compared with each other. At first glance, an audience net shift of twelve—i.e., affirmative total shifts minus negative total shifts—might seem important as compared with an audience net shift of 4. But that conclusion assumes a scale beginning at 0, to which 12 and 4 can be related. Unfortunately, we have no basis for making such an assumption; there is no such scale value with any meaning;[10] and until 1930 we had no means of comparing audience reactions, and hence no basis for experiment. But let us suppose this: for the net shift of 12, there is a total audience

[9] William A. D. Millson, Quarterly Journal of Speech, Vol. XVIII, (Nov., 1932), p. 269.

[10] Monroe, *op. cit.*, p. 15.

of 48 members; and for the net shift of 4, there is a total audience of 16 members. We divide 12 by 48: and 4 by 16, to find that .25 is the weighted answer for both audiences—an equal shift value, *not* different, as we had supposed. Does that mean anything? Can we subtract shifts to negative from shifts to affirmative, and then divide by the total number in the audience? What does that numerical expression mean? Suppose for one audience, the number is .10 and for another, .15—is there a single point to which these two can be related? Is it zero point? Why? Under what circumstances could we get 0? Obviously, we might get 0 under many varying numerical relations of opinion distributed in an audience. Therefore zero as a number has no meaning and we can not yet compare audience results—we have no common starting point for all reactions. So then, does this, too, mean nothing? We pondered and speculated over this for two years or more.

The Absolute Standard of Zero

Suppose we imagine a situation in which an audience is entirely undecided and then suppose this audience is subjected to conditions of equal stimulation, i.e., stimulation of equal intensity for opinion change—toward affirmative and toward negative, final positions. Suppose just as many affirmatives tend toward strengthened opinion as negatives tend to be strengthened. Suppose conditions of audience attitude and bias are equal. Suppose the undecided category remains unchanged or splits fifty to affirmative and fifty to negative. Then obviously, one-half of the shifts of opinion will be toward the affirmative and one-half toward the negative. Put that into a formula—let us call the total shift R_s, or reaction shift; and the Affirmative shift, A_s; the Negative shift, N_s; and the total of the audience, N. Our formula then becomes, under equal conditions:

$$R_s = \frac{A_s - N_s}{N} = 0$$

The R_s Formula

Eureka! We have an absolute point to which all audience results may be related. It is an ideal absolute standard of equal operating conditions of opinion influence. Since each separate audience index can be related to a zero point of which we know the meaning, all audience indexes can be compared with each other, and the indexes may vary in limits from 0 to ± 1. It is this formula, $R_s = \frac{A_s - N_s}{N} = 0$, that Monroe has established[10] as valid and reliable when applied

under exact experimental and statistical conditions to study of actual audiences.

Formulae for Affirmative and Negative Factors

Similarly, we have suggested formulae for isolating the effect of affirmative or negative stimulation. Experiment is yet to be done with these formulae in comparing the effects of speakers and entire team speeches under conditions of debate before different audiences. Under a theoretical situation of equality of influence,

$$\frac{A_s}{N} = \frac{1}{2} \text{ or } \frac{2\ A_s}{N} = 1$$

so that if we expressed affirmative stimulation as Ar, the formula becomes $Ar = \frac{2A_s}{N} = 1$; and the effect of Negative stimulation is expressed as $Nr = \frac{2N_s}{N} = 1$.

These are the absolute values under conditions of equal stimulation, so that Ar and Nr values for different audiences on the same subject can be compared with meaning in terms of a common absolute standard. The statistical limits are 0 to 2 for both Ar and Nr. This is a fruitful field for experiment, as yet untouched beyond Millson's first study (1932), which was not intended to be more than a pioneering effort to blaze the way on a new trail of controlled experiment with actual audiences. So much for formulae or indexes of shift of opinion.

Formulae to Measure Bias

There is another type of reaction revealed by the ballot which may have meaning, though with this, too, there is need for new experiment. There is the matter of bias. By "bias" we mean "attitude" or reaction pattern, a "mental or neural state of readiness exerting a directive influence on the individual response to the situation: It is the sum total of the individual's beliefs, feelings, prejudices, notions, ideas, fears,—and so on—about which it relates." The psychologist differentiates between bias and opinion; in a broad sense the audience bias is a complex of deep-seated reaction patterns which may infrequently shift under sufficient stimulus. Our opinion on a proposition will shift under much less intensity of stimulus than does bias on the subject, and opinion may be reversed not only without change of bias but on account of the same bias. As compared with opinion, bias is stable and fixed.

Yet in an audience of 100 or more, it is possible that a ballot recording opinion will indicate a cross-section of the net bias of that audience. If there are 60 affirmatives in opinion and 40 negatives, why can we not conclude there is greatest initial affirmative bias in the audience? And this, despite the fact that we can not be sure that each individual opinion on the proposition reflects accurately his deep-seated bias on the subject? Where there are large numbers in an audience, is it not possible that the error of non-identity of inner bias and recorded opinion may cancel out in net data? We casually observe an audience of Communists and decide that they will have opinions largely favorable to recognition of Russia. By rule of thumb, we think the unknown opinion on a question will be reflected from bias which we know to exist, and we can make safe, practical deductions as to what balloting would reveal. Such is the common daily practice of hard-headed and successful politicians and newspaper editors. Then, if *unknown* total opinion on a given topic can be safely inferred from *known* total bias to a given subject, why can we not infer an indication of the unknown underlying bias from known and recorded opinion? Probably we can, for large audiences; but again, we need to experiment to check our assumption that the *intervention error,* between identity of individual bias with individual opinion, will cancel out in mass data.

The R_b Formula

For such experiment, we suggested [11] in 1936, a measurement of net bias, calling it R_b. A recent article [12] by E. H. Henrikson indicates that we have not been clear as to its purpose and function. We are not sure that R_b has any value—but it may have, and we offer it for experiment.

Let us subtract the total affirmatives in an audience from the total negatives, as recorded on the ballot before a discussion. What do we have? Again, let us set up our ideal absolute standard of equally operating conditions; this time, conditions of bias. Let us call the reaction bias R_b; the total number of affirmatives, A_b; and the total number of negatives, Nb. Our formula becomes:

$$R_b = \frac{A_b - N_b}{N} = 0.$$

[11] William A. D. Millson, "Measurement of Speech Values," The Quarterly Journal of Speech, Vol. XXII, No. 4 (Dec., 1936), pp. 544–553.

[12] Ernest H. Henrikson, "The Audience Reaction Ballot, an Evaluation." The Quarterly Journal of Speech, Vol. XXIV (Feb., 1938), pp. 54–61.

Under equal conditions, the audience would split fifty-fifty and under ideal conditions, we would have an absolute standard of 0.

Measuring Change In Bias

We suggest that for all audience calculations, the initial bias index should be calculated when comparing audience reactions. Here is another research problem, viz., the relation of audience initial bias to net opinion shift. For such experiment, the formula may be useful.

But we can apply it *after* the discussion also—and arrive at a single numerical expression. Can we call this the final net bias of the audience? Frankly, we can not be sure; it is another field for experiment. Several factors may influence the final opinion of the audience and intervene between opinion and final bias. There is the factor of having once expressed an initial opinion. How far does that factor operate to hold opinion where it is, though some change in bias may have been made? And how long will new opinion formed during a discussion persist? Does it really reflect a deep-seated bias change, in which case it may be permanent, or is it a mere realigning of opinion in response to the debate? If the latter, the final net opinion recorded is even less likely to be a reflection of bias than the initial recording of opinion which was not preceded by discussion. The second recording of opinion is not likely to reflect bias in the same degree or as accurately as the first recording. Or is it? We can only experiment.

Further, the second recording is less likely to be a direct expression of opinion without conscious subjective analysis. How much greater than the first error is the subjective error in the second recording of opinion, not only due to the five opinion categories as compared with three in the first balloting, but due also to the consciousness of making a second record for comparison with the first? We need experiment.

Yet obviously, though these errors may exist, the possible errors may cancel out with large numbers of an audience, since they operate equally in both directions, to affirmative and to negative; and the final net bias may be indicated in the final alignment of opinion. And so we have suggested treating the data as follows:

1. Before Debate: $R_{b_1} = \frac{A_b - N_b}{N}$
2. After Debate: $R_{b_2} = \frac{A_b - N_b}{N}$
3. Net Bias Change: $R_{b_3} = R_{b_1} - R_{b_2}$

The Meaning of R_{b3}

This formula, R_{b3}, will give a different numerical value from R_s; at least, it has done so with hundreds of audiences. What does it mean? We do not yet know, except that it does represent net bias variation in terms of an absolute standard of zero. Roughly, the R_b value reflects the net constant attitude pattern of the audience taken as a whole. It is the net status of opinion. It does not indicate individual votes or opinion. The final R_{b3} needs to be corrected for error (both for subjectivity of response and intervention between opinion and bias); and the amount of that error has not been determined. But once we know the limitations of R_{b3}, we can compare audience reactions in terms of bias, and ascertain the exact relation of net bias to net shift of opinion. Meanwhile, since the errors operate in both directions equally, we can use the R_b formula for experiment with large audiences.

Ballot with More Opinion Categories

5. Need we modify the Woodward ballot to make it a "more effective means for measuring the influence of a speech on an audience"?[18]

Ans. This was the conclusion of Henrikson based on theoretical analysis. Apparently he had not seen the Monroe studies published in December, 1937, and cited *ante* establishing the validity and reliability of the Woodward ballot by experiment and statistical tests.

The chief theoretical objection to the Woodward ballot was to the effect that it failed to provide in the final categories for *weakening* of opinion as well as for strengthening opinion. We have already explained the categorical basis of the form of the Woodward ballot. "Weakening" of opinion is provided for in the final categories; viz., to undecided, or to an opposite opinion. Henrikson's proposed categories to meet the supposed error would line up as follows:

BEFORE DISCUSSION	AFTER DISCUSSION
1. Affirmative	1. Strengthened Affirmative
2. Indifferent.	2. Affirmative
3. Uncertain	3. Weakened Affirmative
4. Negative	4. Uncertain
	5. Weakened Negative
	6. Negative
	7. Strengthened Negative

This totals four categories before the discussion and seven after, as against the Woodward total categories of 3 and 5, respectively.

[18] Henrikson, *op. cit.*, p. 61.

The Montana Ballot Categories

The proposed form compels the audience member to weigh in his mind whether he is indifferent or uncertain in opinion before the discussion; and at the end, it compels the audience member to decide whether he is not as strong-minded as before, though not quite uncertain.

It is possible that this form of ballot may reveal, by experiment, important new categories of opinion and new relations of opinion. For such experimental testing, it should be printed and published in standardized form, and used with actual audiences as well as with the students as heretofore. We should ascertain whether it can be scored as easily as the Woodward ballot, and whether it can be interpreted by formula or tested by statistical measures similar to those used by Monroe for the standard ballot. Is the form simple enough so that the ballot can be used easily with an audience—or is the audience confused by the number of categories? Does it involve too much of introspective comparisons? For those of us who doubt the value of the category for "strengthening" opinion in the Woodward ballot, what doubts shall we have for this new, even more subjective, group of categories? Exactly what is the subjective error? A category of less strong opinion—a weakening short of uncertainty—is a much finer step in the gradation of belief than the step from opinion to stronger opinion. Can the audience make that step without psychological training? Titchener, the psychologist, would say "No." So it is that we must experiment to isolate the factor of subjectivity before using this new suggested ballot.

Balloting Amount of Weakened Opinion

Some interesting data are reported[14] as a result of using this ballot with students. There were taken 3,239 paired judgments of students. We are not told whether this was with different students as auditors, or with the same audience and repeated speeches; or with different subject matter; or with what form of speech, whether debate or single discussion; so that results can have little more than suggestive value. Of this total, 202 or 6% fell into the class labeled "weakened" opinion. We must now experiment to know what this means. How does this compare with the movement in other categories? With the general audience, the percentage "strengthened" on the Woodward ballot will vary from 50% to 80% in each direction.[15]

[14] Henrikson, *op. cit.*, p. 51.

[15] William A. D. Millson, "Problems in Measuring Audience Reaction," Quarterly Journal of Speech, Vol. XVIII (Nov., 1932), p. 268, Table 2.

If the 6% "weakened" means total number weakening, that is only 3% in each direction. Comparing a 3% weakening with a 50% strengthening, it is obvious that we can not evaluate these reported results with a new ballot until we know the size of each audience, the conditions of experiment, and have similar data by which to compare audience reaction.

New Questions for Experiment

A total of individual judgments on repeated occasions can have no meaning in studies of mass reactions until we can also compare the different opinion categories, and the form of speaking, with reactions to the standard ballot under similar conditions. Further, we must not draw conclusions as to validity of experiment with audiences, when such conclusions are based on data gathered in balloting of individual students in a classroom, under non-experimental conditions. Then, too, we are faced with many other questions. Are seven final categories for opinion simple enough for the general audience? Are they objective? Can they be scored easily? Does it take too much time for the general audience? Does it involve the type of introspective analysis which Titchener and every other experimental psychologist states can not be made except by trained subjects? If the new form of ballot is subjective, what is the subjective factor? In deciding that he believes "mildly, moderately, or intensely," as suggested, can a member of the general audience or the untrained student do the necessary introspection in a valid way? What is the standard of "intenseness of belief"? Is it an absolute value for all? Or does it vary with individuals? These are questions for experiment. Until we solve them, and until we have done experimental work with the form of ballot in question and with the general audience under controlled conditions, we can not decide the value of the suggested ballot for experimental use.

Up to the present time, the Woodward ballot is the only standardized objective shift-of-opinion device for recording opinion yet developed or usable for experiment with the audience. It is the only form of ballot for which experimental techniques and statistical methods for treating data have been developed. Two months after Monroe's authoritative study, appears the Henrikson statement[16]: "This (objection) seemed sound theoretically and so the Woodward ballot was discarded." Such a statement does not reflect a sound attitude for research. If we are seeking to learn facts about audience

[16] *Op. cit.*, p. 50.

reaction, let us not discard any research tool for a purely "theoretical" reason: let us experiment to avoid the dangers of armchair philosophy, that alluring Circe of the pseudo-scientist.

As Monroe has demonstrated by statistical analysis and by experiment, the standard ballot does not require greater refinement of its categories to measure the influence of a speech on an audience. As a practical research tool, it works: and to deny that fact for theoretical reasons is to take the position of the rustic when he first saw the giraffe: "By gum, there ain't no such animal."

Measuring Effect of Student Speeches

6. Can the ballot be used to measure the effect of student speeches?

Ans. Monroe answers[17] that question by his report of an exhaustive experiment conducted with students to determine valid methods of studying audience reaction. He concludes[18] after experiment under controlled conditions:

> (4) The shift of opinion reported on the Woodward ballot provides a statistically reliable measure (of the order .9) of the opinion changing effectiveness of student speakers when the sum or average of the reports of 27 to 30 auditors is taken.
>
> (5) A shift of opinion reported on the Woodward Ballot is a valid index of the change of attitude produced in the auditors by the speaker within the limits of statistical reliability of the instrument.

That was Monroe's conclusion after actual experiment. After much theoretical discussion, Henrikson concluded differently[19] "because of the present uncertainty as to what the presented formulae measured." There was no uncertainty for Monroe, who understands the function and limitation of the formulae.

Specific Audience Reaction Problems

7. What experimental problems in audience reaction have been attacked by use of the standard ballot?

Ans. The problems which have been attacked may be listed as follows:

a. The validity and reliability of various devices (including the ballot) for measuring the effect of a speech orally delivered upon an audience.[20]

[17] *Op. cit.*, pp. 1–80.
[18] *Op. cit.*, p. 71.
[19] *Ibid.*, p. 61.
[20] Monroe, *op. cit.*, Quarterly Journal of Speech (Dec., 1937).

b. What differences exist between the pattern of behavior observed by the audience in effective speakers and that observed in ineffective speakers?[21]

c. What independent common or group factors exist in items composing the behavior pattern of the speaker as observed by individual members of his audience?[21]

d. If any such factors exist, what is their number, and their relative importance or weight with respect to the effectiveness of speech in changing opinion?[21]

e. What is the relative importance or weight of the factor of sex of the auditor in influencing opinion—reaction to speech?[22]

f. What is the relative importance or weight of the factor of the age of the auditor in influencing opinion—reaction to a speech?[22]

g. What is the relative influence of rebuttal as compared with the effect of discussion under conditions of debate before an audience?[22]

h. What is the relative influence of the speaking mode upon opinion reaction? What elements in speaking are most important?[22]

A preliminary survey of student reactions to a modified form of the Woodward ballot has been reported,[23] though not yet under controlled experimental conditions.

Not an unimpressive list for only five years of attention to this type of research. We add to it the total number of new problems uncovered and now open for experimental investigation; and for the first time in two thousand years of teaching speech, some of us are beginning to rejoice in the fact that so many members of our field are awakening to the need of such research. Add to it also the studies by Collins,[24] Knower,[25] Wilke,[26] and Monroe,[27] with different techniques directed at experimental study of the audience, and you can

[21] Monroe, *op. cit.*, Bulletin of Purdue University (Dec., 1937).

[22] Millson, *op. cit.*, Q. J., (Nov., 1932), Tables I-VII.

[23] E. H. Henrikson, *op. cit.*, pp. 51–52.

[24] G. R. Collins, "The Relative Effectiveness of Condensed and Extended Motive Appeal." QUARTERLY JOURNAL OF SPEECH EDUCATION X (1924), pp. 221–230.

[25] F. H. Knower, "Experimental Studies and Changes in Attitude: I. Effect of Oral Argument." *Journal of Social Psychology*, VI (1935), p. 315ff.

[26] W. H. Wilke, "An Experimental Comparison of Speech, the Radio, and the Printed Page as Propaganda Devices." *Arch. Psychology*, XXV (1934), No. 169.

[27] A. H. Monroe, H. H. Remmers and E. V. Pyle, "Measuring the Effectiveness of Public Speaking in a Beginning Course," *Studies in Higher Education*, XXIX, *Bulletin of Purdue University*, XXXVI (1936), No. 1.

no longer state as we could and did in 1932[28] that a review of experimental literature thus far reported by teachers of speech, indicated an almost total lack of any experimental work in audience psychology as compared with the advances in experimental psychology since 1890.

As late as April, 1937, a colleague, W. E. Utterback, could report[29] only two useful audience research studies in our field. Read his conclusion, written in December, 1936: "The story of our psychological research during the past twenty years is not one of impressive accomplishment. In large part, it is a story of misdirected effort." A thoroughly sound judgment! Yet, even as he wrote, experiments were being made—new and fruitful experiment—so that, within one year after that evaluation was published, we find the whole picture is changed in the field of experimental research in audience reaction.

An Evaluation of Audience Reaction Research

1. The Woodward shift of opinion ballot in its standard form has been established as a valid and reliable method for recording opinion change in experimental study of audience-reaction, provided the voting audience numbers thirty or more.

2. The Millson formulae for scoring and interpreting the recorded opinions in the general audience has been established as clearly valid and reliable, according to statistical measure of reliability, applied by Monroe.

3. Experimental studies in audience reaction and interest in controlled psychological methods and technique is increasing in the speech field.

4. The shift-of-opinion ballot, if changed from the standard form, must be made simple in form for administration of experiments to a general audience; and new statistical methods of scoring and computing results must be invented to make for ease of scoring and must provide comparison of data in terms of an absolute standard.

5. Inferences concerning the statistical significance of results obtained from the ballot must not be made until the statistical reliability of the results obtained by the Millson formulae is computed.

[28] William A. D. Millson, "Experimental Work in Audience Reaction," Quar. Journal of Speech, Vol. XVIII (1932), pp. 13–30.

[29] W. E. Utterback, "An Appraisal of Psychological Research in Speech," Quar. Journal of Speech, Vol. XXIII (April, 1937), p. 181.

6. The application of the standard shift-of-opinion ballot and the Millson formulae to experimental studies with undergraduate students has been established as valid and reliable.

7. The application of the ballot and the formulae to objective measurement of speech effectiveness in the classroom to supplement subjective judgments of the classroom teacher is in controversy, though the only experimental study on the subject under controlled conditions (Monroe's) points to the pedagogical value of such an application to teaching method.

8. The advance in experimental work with the audience in the last five years has been greater than in the entire period of two thousand years of teaching speech, since Aristotle first proposed scientific observation of audiences in response to speakers in order to determine speech effectiveness.

9. The most pressing experimental problems suggested for attack with the standard shift-of-opinion ballot are as follows:

a. What opinion categories are concealed in the Standard Woodward ballot and revealed by experimental variation of categories under controlled conditions?
b. What is the difference between the final opinion reactions of the original categories of opinion—(affirmative, undecided, and negative)—to normal speech situations?
c. What is the effect of variation of speaking mode, or details of mode, upon opinion change?
d. What is the effect of specific defects in speaking mode, or details of mode, upon opinion change?
e. What is the effect on opinion change of the recording of opinion?
f. How permanent is the "final" fixation of opinion after a discussion?
g. What is the relation of R_s to R_b (net audience shift of opinion to net audience shift of bias)?
h. What is the effect of age of audience members on shift of opinion and shift of bias?
i. What is the effect of sex of audience members on shift of opinion and shift of bias?
j. What is the relative effect of rebuttal and of discussion on shift of opinion during a debate?
k. What is the subjective error in shifting opinion?

l. What is the identity error of intervention between expressed opinion and the underlying bias it should reflect?
m. What is the effect on learning of the application of an objective ballot measurement to classroom speeches?
n. What is the relation of strengthening opinion to weakening opinion and to reversal of opinion, in terms of scale points?
o. What is the relation between the amount of unchanged opinion and the amount of shift?
p. What is the relation of bias to undecided opinion and to decided opinion?
q. What factors are involved in the term "speech effectiveness"?

And so on. The list is endless and each problem requires experiment by many separate workers, with many different audiences under varying conditions of speaker, subject, audience, and speech form. So much so, that, if every graduate student in speech in the next twenty years devoted his entire time to this one field of research, we could not exhaust its possibilities.

10. Finally, there is the warning of Utterback[30] after appraising psychological research in our field:

> A few members of the Association have gone to the psychologist for experimental method and have applied that method to study of our own problems. These men have already done some excellent work, and their success suggests that experimental work in the psychology of speech is a fruitful field. *It is a field, however, that can be cultivated only by those who have had rigorous training in experimental method.*

It is for that very last sentence that this present article was written. If we are to learn anything, its meaning must be burned deep into the mind of every teacher of speech who turns towards this tool of research. Recent trends and discussions have seemed to indicate the need of pointing out to the general teachers in our field that research with the audience is a technical job, demanding knowledge of scientifically established techniques and familiarity with the experimental literature in psychology and speech. It is not a gay venture for the theories of the debater, or for the untrained amateur psychologist, who likes to indulge in argumentative or armchair discussion. While we shall always need theoretical analyses and suggestive questions, our great need today is for speech laboratories, exactly like psychological laboratories, with trained workers set at the

[30] Utterback, *op. cit.*, p. 182.

arduous, refined tasks of actual repeated experiments under controlled conditions. Let us ask questions, many questions, but when we ask them, let us follow also the fine example of Monroe in seeking honest and reliable answers, in controlled repeated experiments, with actual subjects in the audience.

And let us be open-minded to every new suggested technique for experiment; whatever we may think *a priori*, let us never discard an experimental method without complete and exhaustive tests of its validity and reliability.

(The concluding portion of this article will appear in the December issue.—Ed.)

UNIFORM RULES FOR DEBATING

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THE importance of the judge in debate competition is generally recognized. Until now, however, there has been little attempt to secure uniform standards of judging. After a debate a judge votes for the team which most nearly exemplifies what *he* believes to be good debating. Obviously, uniform rules of debate are necessary, not only to serve as a basis for judging, but also to operate as a guide for coaching.

As a result of this need, the last meeting of the Debate Section of the Nebraska Association of Speech Teachers was devoted to a discussion of the possibilities for uniform rules of debating to be used throughout the country. The writer was asked to suggest what these rules should be. This article is a brief summary of the discussion which he presented at that time.

Criteria must be developed to govern the rules to be adopted. Three possible criteria are:

1. The rules must cover points of widespread agreement.
2. The rules must include all necessary points, and these must be self-explanatory.
3. The resulting document must be brief enough so that it will be carefully read and studied. This is especially true if it is to be used with a ballot for the instruction of debate judges.

The following rules are those which the writer presented. Those which are marked with an asterisk are the only ones upon which there was not unanimous agreement by the directors present.

INSTRUCTIONS TO DEBATE JUDGES

Decisions for debates will be based on the following:

I. Primary considerations.
   A. If a team purposefully violates one of these considerations, it loses the debate regardless of the debating.
      1. If not purposefully unethical, these considerations will influence in in a close debate.
      2. If not on purpose, it is all a matter of degree.
         a. How grave the error.
         b. How close the debate.
   B. These considerations include:
      1. Courtesy.
      2. Honesty.
         a. If the judge recognizes some evidence as false, he should vote against the team which introduced it (unless it is a mere slip of the tongue). Using only part of a quotation shall be considered as being false evidence if the omission of part of the quotation changes its meaning.
         b. Such falsifications need not be pointed out by the opposing team.
         *c. A team should give the exact source of all evidence—a deciding factor, however, only in a close debate.
         d. A team need not have the original source in its possession if there is reason to believe that the evidence is authentic.

II. Aside from Primary Consideration, a debate should be judged on the general effect of the argument between the two teams.
   A. A decision is not to be won on:
      1. A technicality. For example, the affirmative may be upholding a proposal favoring the adoption of a proposition by *all* the states. The negative could not win by admitting the theory for forty-seven states, by arguing that the proposal would not work in *one* state.
      2. Delivery, gestures, and voice.
         a. These are self-penalizing when poor.
         b. A judge should not penalize a team if its style is different from that which he prefers.
      3. Appearance and personality, when poor, are also self-penalizing.
   B. The debate should be judged on the general effect of the argument between the two teams.
      1. A team should be discredited for trying to adopt an unfair interpretation of the question.
         a. The debate is concerned with whether or not the proposition *should* be adopted, not whether or not it *would* be.
         b. Definitions should be reasonable and fair.
         c. Constitutionality should be waived.
      *2. The affirmative team must carry the burden of proof.
         a. When the two teams seem to be even, the closing rebuttal, if it is on a par with the rest of the debate, will give the affirmative the leverage with which to win.
         b. The negative can win by getting the affirmative on the defensive in its second constructive and first rebuttal speeches.

Southwestern College Library

3. The affirmative team wins if there is no direct clash.
*4. Each team must answer an opponent's main argument before the next speech of the opponent or his (the opponent's) colleague.
5. Each team must answer any question or give the definite detail of any plan, if the opposition considers it important enough to explain logically why any answer or particular detail should be given.
6. A speaker is responsible for what his colleague says. A team is to be penalized on any argument in which it shifts ground.
7. A large amount of evidence and quotations is no substitute for reasoning by the debater. Good evidence, however, does give prestige to an argument.
8. If the negative introduces a counter-plan, the decision will go to the team which most effectively upholds its burden of proof.
9. Except in the final affirmative rebuttal, an argument is not to be considered fallacious unless shown to be so by the opposing team.
   a. This is the only place in the debate where the judge will use his own judgment to determine the validity of an argument.
   b. If the affirmative speaker misconstrues a negative argument or offers a fallacious refutation (in the last rebuttal), the judge shall discount the affirmative refutation accordingly.
10. An argument *not* mentioned by *either* team in the closing rebuttal speeches is considered as out of the debate entirely. It will not affect the decision.

PRACTICAL WAYS OF DEVELOPING BETTER SPEECH IN THE ELEMENTARY SCHOOL

CARRIE RASMUSSEN
Public Schools, Madison, Wisconsin

WHAT greater responsibility has the school than to teach the child to express his ideas clearly—to communicate his thoughts to his fellows?

Why does this training not begin in the kindergarten?

Many people cannot talk because they have no information at hand. First of all, we must have something worth while to say. Again, people cannot talk because they are too inhibited, or because they cannot give expression to their ideas. These difficulties we must recognize early, and we must help remove them.

As the little child enters kindergarten, many restraints are placed on him that he has never experienced before. He has talked to himself, or to imaginary people in his little world at home; very often he has needed no listener to satisfy his early conversational attempts. He has been in a little house with one or two people who have been interested in all he does or says. Suddenly he is thrown into a huge building, with many people moving here and there, many of whom

are not at all interested in him or his activities. He must not talk all the time, he must not talk too loudly, he must consider many people instead of one or two. This is a tremendous change for a little child, and the change to a new kind of life must be bridged gradually.

Allowing children to talk about their painting, their building, their drawing, their games, their stories, their songs, their play, and their work in general will give them an opportunity to learn to talk in turn and to express themselves about what they do. A coöperative activity is a great stimulant to free conversation: constructing an airport with blocks, making a zoo, building a train, a store, or a post office.

Little children get their ideas and interests from the people, activities, and things about them. The richer the surroundings, the more ideas the child will have. In the modern way of teaching, it is not difficult to surround the child with objects and activities that will stimulate thought and speech.

Books, hobbies, unusual home life are sufficient background to stimulate some older children to search for fuller lives, and to have a desire to express themselves; but for the greater number of pupils, the school must assume the responsibility of providing enriched surroundings and inciting stimuli for both reading and discussion.

Elementary school teachers have for some time realized the benefit of the useful practice of going on trips with their classes to see first-hand such places as the fire station, the post office, the dairy, the zoo, the pet store, the newspaper offices, or factories of various kinds, and they have made good use of this practice. There are many excellent opportunities for the use of natural and spontaneous conversation on trips of this kind: asking questions courteously, making suitable remarks about things, thanking guides or helpers for assistance on tours. The more natural and courteous these remarks and reactions are the more appreciated they will be.

Conversation is never lacking after one of these trips. Every child has something to talk about. Every other child is interested in what is being said. There is a mutual ground of interest, heads full of ideas, and a keen desire on the part of all to discuss with everyone else what has been seen and heard. This is a perfect setting for interesting and stimulating conversation.

Research and observation have shown that children are definitely interested in certain things over other things. For example, some studies have shown that primary children are most interested in animals, then in their immediate home life and their community—

the world that is best known to them. Intermediate children are definitely interested in science,—the heavens, electricity, animal life, minerals; also adventure, lives of great men and women, the history of mankind.

If we know the things that appeal to children, what will most easily stimulate concepts and ideas, we should richly surround their lives with materials and books that will work toward this end. It is not difficult to have in the schoolroom temporary collections of different kinds, pets, experiments, minerals, pictures, books, clippings, toys, things from far and near. There will be no lack of ideas for expression in rooms that are filled with things to look at and talk about. None of us would be as inspired to talk interestedly in an empty room, as we would be in an unusual home library, a museum, at a contest, or at an exhibit.

An interesting corner in a school room where clippings or pictures are changed every day, where children look eagerly for new ideas and happenings, would be a stimulus to free expression.

Asking the principal for permission to go on a field trip, telephoning someone for permission to go and see his place of business, arranging for a party, building a club program, all are things older children can do to give them speech experiences which will prove socially valuable. Practicing these things in the form of free dramatization, using a toy telephone where needed, will give children a confidence in the task they are to perform, and this confidence will help them talk well when they actually need to do so. In this way, the teacher can give helpful suggestions as to suitability of language, having definite plans, in courtesy, tact, and being pleasant at all times. The feeling that one has something to say, and that he knows how to say it, will enable him to say it well.

Obviously, speech, conversation, language is the communicating of ideas, but there can be no conversation, giving of ideas, without a receptive audience. We have perhaps always thought of language as an activity in which only the speaker is engaged. We have concentrated almost wholly upon the performer, as though he were performing a feat in which the listeners had no responsibility except perhaps to criticize. Is it any wonder a timid child will hesitate to give a report before a class when he feels that the members of the class will tear his report to pieces if they listen at all? Superficial listening develops laziness and lack of interest in other people which is detrimental to friendship and understanding.

Group discussion is much more conducive to attentive listening

and constructive criticism than talks or reports, especially on the part of younger students. It gives more children an opportunity to take part every day—there is always an opportunity to contribute something to complete the discussion.

Vital situations that really affect the school, such as a safety problem, a playground situation, courtesy, plans for a club, a party, or a trip are subjects that stimulate a general free discussion.

Learning to disagree with one's fellows in a courteous manner is something to be learned early in life. Many adults find it difficult to disagree with another's opinions in a courteous, pleasant manner. The free discussion group is a good training ground for courteous disagreement.

If teachers would give students constructive help in what they are to do, instead of emphasizing the "don't" in their program, probably students would develop more confidence and speak more easily. If a child is to be a club president, we might show him how he is to conduct the meeting. If he is to announce a program, we could assist him in making out his program, and make helpful suggestions as to how he is to make his announcements. If he is to be the leader of the flag salute for the entire school, we should allow him to practice often before appearing, so he can perform his task without fear of failure. If he is to read or talk before the school or before a parent group, we must let him rehearse his reading or talk enough to be sure of himself. If constructive help is given in situations of this kind before the day of execution arrives, little difficulty will be experienced, and the more times a child can perform a function with success the more confidence he will have in future similar situations: gradually he will be master of himself and his responsibilities.

The ability to express oneself is dependent upon several things: first, having something to say, then analyzing carefully how it is to be said, understanding listeners, practicing,—a general building up of confidence in one's self. The school is the place to learn to do these things. There should be material and books from which to get ideas; there should be teachers to give helpful suggestions; there should be occasions and opportunities for all kinds of experience in doing. The kindergarten is not too early to begin. Speech activities should continue through the elementary school, high school, and college.

Since the communicating ideas, conversation with our fellows, is the bread and bone of speech, we should be conscious of the need to begin speech training early, and to promote its growth and development.

THE FORUM

Editor QUARTERLY JOURNAL OF SPEECH:

My subject, *Speech Organizations and Their Interrelationships,* was chosen for me, assigned to me; my title, *A Bundle of Sticks,* I, myself, chose. This title reaches back into my boyhood. I was brought up on the old McGuffey readers. I recall in the third reader a little story about a father and his seven quarreling sons. He called them to him and said to them, "Here is a bundle of seven sticks. To the one who can break these sticks in two, I will give a liberal reward." Each one tried to break the bundle in two, but failed. Then the father cut the thongs that bound the bundle, and taking each stick separately, he broke it in two very easily—and pointed out to his sons that they themselves were weak when quarreling and separated, but strong when united. These seven sticks might well represent our separate organizations, perhaps, state and district. When they are bound together as one, the bundle might well represent our national organization.

Here in this bundle we have strength through integration. "In union there is strength." The entire advance of civilization has been achieved through organizing men and women into families, into tribes, into cities, into nations, wherein they pool their resources and their energies. Behold our labor groups with their organized power, our capitalistic groups with their organized power, our church in the past and in the present with its organized power. In the constitution of the Pennsylvania Education Association appears this phrase: "to unite the educational *forces* of the state." In organization there is force. We need today in our program to unite the educational speech forces of our whole country.

"We need the massive strength that will come through the corporate will of the teachers. I do not mean to imply the organization of a merely coercive force, but I do mean to suggest all of the powers of an ethical coöperation which keeps well in mind its obligation to every human and social interest in and out of the profession. However difficult the task may be made by scattered membership, short service, and other factors, it should be assumed at once.[1]

[1] P. P. Brainard, "First Step Towards a United Organization," *School and Society,* Vol. II, p. 218.

Organization becomes powerful, then, because through integration it approaches an organism, and the more nearly an organism it becomes, the more potent it becomes.

Organization, in the second place, generates and perpetuates enthusiasm. Did you ever observe a grate filled with large lumps of coal, blazing and burning? Of course, you have. Did you ever take the tongs and attempt to remove one of the lumps of coal, before all of them had crumbled and fused into one mass? If you did, and if you laid the removed lump out on the hearth, you soon discovered it ceased to flame and in a very few minutes grew cold and lifeless. Just so, a unit of an organization that is separate from the whole organization will soon lose its fire of enthusiasm and its heat of activity and at the same time will rob the other combined units of some of their glow.

Glow is necessary if we are to be effective in our work. A great Frenchman, Montaigne, once said, "Men do nothing until they become excited." Carlisle said, "Every great movement in the annals of history has been the triumph of enthusiasm." Emerson said practically the same thing when he declared, "Nothing great was ever achieved without enthusiasm." "A man," said Oliver Cromwell, "never rises so high as when he knows not whither he is going." Someone else has said that ignorance today is nothing more than want of mental animation. Spencer made the statement that "by no political alchemy can we get golden conduct out of leaden instincts." Historians again and again tell us that all liberties, reforms, and political advancements of society have been gained by nations, which after all are organized civilizations, thrilling and throbbing to one great enthusiasm. The Renaissance did not mean a single Dante or a single Boccaccio, but a national enthusiasm, a god within *all* minds. The Reformation was not a single Savanarola, nor a Luther, but a universal enthusiasm, a god within all heart and conscience.

Look at the disciples gathered around Jesus. That was a very simple organization, small, to be sure. Indeed, it was not necessary for much organization there, for practically all these men were enthusiasts; and if some of them were not, they caught the enthusiasm from the group. Peter had a seething soul .John and James were called the *sons of thunder*. One was called the zealot. Judas was a man of inflammable stuff. Even Thomas, perhaps the most phlegmatic of them all, wanted to go and die with Jesus. Moses had it; John The Baptist had it; Paul had it; Columbus had it; John Knox had it; John Wesley had it; John Calvin had it; Zwingli had it;

Burke had it; Pitt had it; Washington had it; Lincoln had it. We need it. Organization will help to give it to us because enthusiasm is contagious.

We need it because we need warmth and quickening. Action and usefulness is not in the engine, but in the steam that pounds the piston, and the potential energy of an organization must be turned into kinetic energy by the action-driving motive, enthusiasm.

Then it must follow that *action* or *usefulness* is a third effect that comes from organization. However, there is a word of caution here which we must heed lest our reasoning be fallacious. Organization in itself, while it is necessary to help get work done, will not necessarily compel progress. We have said that organization, in order to be effective, must in reality become an organism, but we must remember that any healthy organism is continually adding new cells and casting off old ones. Every virile, going organization is continually modifying its internal relationships, supplying and applying new features and discarding old ones. How often we hear someone who has been in an organization for a long time say to someone who has returned after an absence of years, "Oh, that detail in our organization was a failure," or "That had to be changed a number of times. I really don't believe you would recognize our organization today after twenty years of absence."

The ant was a past master of organization ten thousand years before man thought much or did much about it.

They had specialized nurses, who took this food and fed it to the young. They kept and cared for huge herds of insect cows known as aphids, who in return for their support, gave the colony a much prized delicacy. They had the slaves who worked for them at building and digging, long before Egyptian slaves built the great Pyramid of Cheops, four thousand years before Christ. These insects were, have been, and are masters in the practice of organization. But mark you this, the ant of today, in spite of his mastery of organization, is exactly where he was ten thousand years ago. You ask me why. Simply because he has been busy all these centuries applying the mechanics of organization. He got action but he had neither time nor intellect with which to utilize organization for progress. He had action, but no progress.

It is true that there is a mania for organization today. Wherever two or three are gathered together, and even sometimes when they are not gathered together, someone is on his way to organize them. In the madness for organization we have too many times lost sight of the end in the means. We have made the means the end. We are like the ant. We have forgotten, or lack intelligence to see that neither the function nor advancement of human life can take place in the ab-

sence of individual freedom and creativeness, and we have come to believe that the sole meaning of life and of culture is to be organized.

This leads me to raise the question at once as to how we shall proceed to bind our sticks together in order to secure an organization that will not only bring about action but that will also make for progress. In other words, to secure an organization that will approach an organism.

First of all, we must remember that organization is for the people, the members, if you please, and not people nor members for the organization. We are in danger of forgetting this when we make an organization in which the operative principle is people or members for the organization. It is like making a machine for the cogs instead of the cogs for the machine. The cogs are for the machine and there are large cogs and small cogs, and cogs all the way between, and each, regardless of size, is important. The failure of a small cog to function is as disastrous as the failure of a large one to function. And it is important to know that a machine, regardless of how many cogs there are, will not run itself. Neither will an organization. We want to make both the machine and the organization as nearly automatic as possible, but there must be power or energy from some source, perhaps in the cogs, to start it, to keep it going, and to stop it.

First of all, then, we must have *representative democracy* as one of the thongs with which to bind together our organization into an organism.

There have been two principles, particularly in social organization, apparently in conflict with each other throughout recorded history. Sometimes it is assumed that only one of the principles can be eternally right and, therefore, the other must be eternally wrong. But the record of the centuries proves that both compulsory and voluntary discipline are essential to human progress. If, on the other hand, we rely only upon the concentrated power and authority of an autocracy to compel a mass of people to obey orders, the organization breaks down at the top, because autocratic power is inevitably abused and eventually comes into hands unworthy of their responsibility. On the other hand, if we rely only upon voluntary coöperation and upon appeals to enlightened self-interest, the organization breaks down at the foundation and we find a gradual deterioration in self-discipline, a persistent weakening in the powers of self-government and a loss of effective control over the coöperative human machine. This apparent conflict between democratic ideals of self-government and autocratic methods of compulsion has become intensified within recent years throughout the world. Fervent partisans of the all powerful state are now denouncing democracy and liberty in unmeasured terms. They are asserting that only a centralized control, only the dictatorship of a strongly organized ruling class can maintain orderly, continuous operations essential to existence and to progress. On the other hand, the exponents of democracy and repre-

sentative government are likely to go so far in their insistence upon individual liberty and also upon the determination of all questions by majority vote, that public opinion wobbles uncertainly between demands of an anarchist's freedom from all restraint and demands that individual or minority interests be subjected to the erratic tyranny of constantly shifting majority opinions.[2]

In any organization we must attempt to avoid the evils alike of an irresponsible autocracy and an irresponsible democracy. I have drawn up an outline plan of reorganization which, I believe, incorporates both principles, the compulsory centralized power and the voluntary government or decentralized power. Centralized and decentralized policies must be fused in right proportions to make a representative democracy in our organization. Closely allied to representative democracy is a second thong, necessary to tie our organization into an organism. It is *administrative skill.*

It is difficult to find administrative skill. I happen to be just now on a faculty committee which is searching for a new president for Ohio Wesleyan University. Our task now is to find one that has administrative skill and I can assure you that the woods is not full of administrators. To have administrative skill, one must find the man or woman who has dignity without pride, who has modesty without diffidence, who has courage without rashness, who has politeness without affectation, who has affability without familiarity, and who has religion without cant. You will agree with me that to find one person in whom all these qualifications are present in right proportions is no easy job.

A general is, after all, the most enthusiastic soldier. I remember that once upon a time I was in a group of church people in a certain church where things were not going as smoothly and effectively as they should. The preacher and leader of that church finally said to them, his officers, "The reason for the limp apathy and apparent failure in our organization is the fact that I have all generals and no privates." The skillful administrator will have both generals and privates. There will be leaders as well as followers.

This leads me to my third thong that must bind our organization into an organism. I must call it *coöperative loyalty.* There is no place in our organization or in any organization that is effective, for jealousy, selfishness, bigotry, envy, and conceit. We must work together, for the whole is more important than any part. The organization is bigger than any man or group of men. If our organization disinte-

[2] Donald R. Richberg, "Government and Business," *Vital Speeches of the Day,* February 15, 1938, p. 280.

grates, its disintegration will start at this point. If any one of the thongs breaks, it will be this one first. I see ominous signs now at this juncture in our own national organization. I shall do all in my power to strengthen our organization at this place. Won't you help?

Organization is, after all, an implement of systematic coöperation toward widespread results which has made so much for advancement of civilization and is the very heart of its growth. Of course, there are kinds of coöperation where one eats the dinner and the other pays the check and tips the waiter and cloak-room girl besides.

J. Mason Knok indicates the kind of coöperation that I am thinking about in his little poem:—

> It ain't the guns or armament,
> Nor funds that they can pay,
> But the close coöperation,
> That makes them win the day.
>
> It ain't the individual,
> Nor the army as a whole,
> But the everlasting teamwork
> Of every bloomin' soul.

Benjamin Franklin was certainly right when he said, "We must hang together, or assuredly we shall hang separately."

There is one more thong and I can only mention it. We must have as much harmonious simplicity in our organization as possible. As soon as we load up our organization with complexity and too much detail, we hinder our efficiency. At no time must we confuse the secondary with the essential. We must confront our problems with calm assurance that comes from high thinking and large hearts. And then will follow simplicity.

In 1882 M. Renan said that a nation is a spiritual family and he added, "The essential of a nation is that all the individuals should have many things in common and also that all should have forgotten much." It is important to know what to forget and what to remember. Not only in the past but also in our daily professional life, our memories are lumbered with things that divide us. The things which unite us slip away. Too many times each of us keeps at the most luminous point of his souvenirs a lively sense of his secondary quality, his part of a speech correctionist, a debate coach, a dramatic coach, an oral interpreter; but his essential quality which is to be a speech teacher is relegated to the shade. So that what occupies us and determines our actions is precisely the thing that separates us from each other. And there is hardly a place for that spirit of unity which is as the soul of harmonious simplicity and of organization. So, too, do we foster bad feeling in each other. Men animated by a spirit of particularism, exclusiveness, and pride are continually clashing. They cannot meet without rousing afresh the sentiment of division and rivalry. And so there slowly heaps up in their remembrances a stock of reciprocal ill-

will, of mistrust, of rancor,—all this is bad feeling which in turn leads to chaos and to disharmony of consequences and throws any organization out of joint.

The spirit of harmony and simplicity is a great magician. It softens asperities, bridges chasms, draws together hands and hearts. It is the great true cement that goes into the building of an organization that in turn makes it an organism.[3]

My last word is: In the matter of organization, let us be sane and band ourselves together into an organism with the strong bonds of representative democracy, administrative skill, coöperative loyalty, and harmonious simplicity in order that we may have potency, enthusiasm, progressive action and usefulness.

J. T. MARSHMAN, *Ohio Wesleyan University*

Editor QUARTERLY JOURNAL OF SPEECH:

The following is a memorial read at the Eastern Public Speaking Conference, New York City, April 22, 1938.

WILBUR JONES KAY, 1873-1937

Writing in 1934, on the occasion of the twenty-fifth anniversary of this Association, that sage and well-beloved teacher, James A. Winans, said:

The establishment of the Eastern Conference had not a little to do with the founding of the National Association of Teachers of Speech, which in turn led to the establishing of other regional conferences, with the inevitable result of bringing teachers of speech together. Previous to twenty-five years ago, each teacher stayed in his own little corner, hugging to his soul his pet "system," and believing all the other fellows were nitwits and freaks. Perhaps he, at rare intervals, met another teacher of speaking while judging a contest, but such a meeting did not always result in mutual esteem. His extreme insistence on his own little system of eternal truth was probably in part due to the fact that he had an inferiority complex. His own community jeered at him, or at best ignored him as one who had nothing of consequence, and to maintain his self-respect, he had to insist constantly that he had something very precious . . . He was often a lonely soul for lack of colleagues who took an active interest in his work. If he was a self-centered individual, it was largely because he lacked someone to scrap with. Hence, conferences, when they came along, filled a real need.

So far as I know there was no organization of school and college teachers (of speech prior to 1910). There had been for many years the Elocutionists' Association, which in 1905 changed its name to the National Speech Arts Asso-

[3] Charles Wagner, *The Simple Life*, p. 191.

ciation, a vigorous body in those days, but it gradually petered out. I attended its meetings in 1905 and 1906, but it had little to offer to the teacher of public speaking, since its chief interest was in entertainment.[1]

Such were the conditions in the year 1909-1910. During that year, several teachers began to ask themselves why should not there be an association of teachers of speech, just as there were in an increasing number of other subject fields. One of the men who had this inspiration was Professor Winans, another was Wilbur Jones Kay. Both had been approached during the winter by Professor Paul M. Pearson of Swarthmore in behalf of his rather ambitious publication, *TALENT*, and both wrote him about the possibilities of a speech association. Kay wrote that he would call a meeting of teachers in the New England and Middle Atlantic areas unless Pearson wished to call it and suggested that the latter course was the more desirable, as Pearson was in the East where there were more teachers. Note that Kay was at this time at Washington and Jefferson College, which he considered "west." Pearson replied that he had been similarly thinking and would confer with other teachers. Professor Winans also wrote Pearson, who invited him to see him when in Philadelphia. As a result, one night Winans and Pearson met in the Broad Street Station in Philadelphia, as the latter was leaving for parts unknown. To quote again from Professor Winans: "Not being an executive sort of person, I just talked; Pearson, being a doer and a bit of an adventurer, went to work." [1]

The result was a voluntary committee of Professors Frederic A. Childs of Pennsylvania, Hancock of Haverford, and Pearson, who laid out a program and called a meeting of the Public Speaking Conference for New England and Middle Atlantic States, which was held at Swarthmore in April, 1910,—the first meeting of our Association, later to be called the Eastern Public Speaking Conference, and the parent of a long and distinguished family of conferences and associations. Of this Association, James A. Winans was the third President, Wilbur Jones Kay, the Secretary in 1914-1915, and the fourth president, serving four years, from 1916-1919, inclusive. Professor Kay was the first teacher of public speaking to deliver a regular paper on the formal program of the National Association, and on the first program of the Eastern Conference. That fact is, I think, significant,—he was, first last and always, a teacher, and a teacher of public speaking, and to be openly catalogued as such, required,

[1] From a letter to W. M. Parrish in the files of E.P.S.C.

in 1910, a very distinct type of courage, while to teach it was well nigh heretical.

Wilbur Jones Kay was born at Watseka, Illinois, August 7, 1873, studied successively at Grand Prairie Seminary, Onorga, Illinois; Northwestern Academy and Northwestern University; the Soper School of Oratory in Chicago, Washington, and Jefferson College; and the University of Chicago. He was married on December 10, 1902, to Miss Fanny Jones at Remington, Indiana. Their three children are Ellingwood W. Kay, of New York City, one of the editors of the *COSMOPOLITAN* magazine; Dorothy, wife of Donald M. Hull, of Ridgewood, New Jersey; and Hubert A. Kay, of New York City, an associate editor of *LIFE*. Those of us who have at our annual meetings caught fleeting glimpses of Wilbur as he dashed out to see these children, know how deep was his pride in and affection for them.

He began his teaching as principal of a public school in Merrillville, Indiana, in 1898; became principal of a private school in Kankakee, Illinois, in 1900; was Wallace Professor of Public Speaking in Washington and Jefferson College, 1903-1918; Acting Professor of Public Speaking at Swarthmore, 1918-1919; and Professor and Head of the Department of Public Speaking in the University of West Virginia from 1919 until his death last summer. Meantime, he had taught in the Meadville Theological Seminary, the Crozier Theological Seminary, the Pittsburgh Theological Seminary, and conducted night classes in the Pittsburgh Y.M.C.A., and the Pittsburgh Chapter of the American Institute of Banking.

Wilbur Kay was not a person who could confine his interests to a classroom. Always active in his community, he was a member of school boards, president of the University Extension Society, an officer of the Board of Trade, the Playgrounds Association, the Boy Scout Council, and a Chautauqua Guarantor, during his days at Washington and Jefferson. At West Virginia, he was State Chairman of the West Virginia Drama League, member of the American Association of University Professors, the English Club, the Faculty Club, and the Kiwanis Club. Always and everywhere, he was an active and useful member of his church.

In our own association he was a familiar and well-loved figure. Some of us, I think, felt that meeting to lack something if during it we did not have a brief chat with him, and his smile was something to treasure. He was a faithful member of the National Association from its founding, and a sustaining member at the time of his

death. He was President of the NATIONAL ASSOCIATION in 1924. I find but two references to contributions by Professor Kay, in the QUARTERLY, one a six-page article in Volume III (1917), and a book review in Volume XVI (1930), but somehow, I am not surprised at that. Wilbur Kay was primarily a teacher, and he wrote his contributions into the lives of his students.

Nicknames, as has often been said, are signs of derision or of real affection. To many students, Wilbur Kay was simply and affectionately, "Pop," and from the letter of one of these students, written to Mrs. Kay, I am permitted to quote.

> I have been thinking about Pop . . . these last days a very great deal. I draw some measure of comfort from knowing that Pop is happier than he has been for several months, and that he and you were spared many painful weeks of suffering.
>
> As for myself, I have lost the finest friend I know. Pop has been a friend to me whose influence and personality have become inextricably woven into the pattern of my life . . . I really have no way of determining the depth of his influence on me, even the conscious part, for the unconscious part must surely be larger still.
>
> I shall miss him in many, many ways; in particular, I shall miss his constant interest in even the smallest and most insignificant of my doings,—that interest in its constancy is the finest thing that one human being can give to another. And yet, in missing him, I do not feel depressed . . . (for) . . . really a person as strong as Pop never passes out of our life. I have come to feel that the passing of those we love (but) extends a challenge to us. We are placed here to live, and those who have lived well and gone on expect us to do our very best. We have had many happy times and some sad ones, and we shall undoubtedly have many more happy times and . . . some sad ones, but it has been (and it will be) worth while, every bit of it, and at the end of the final run Pop will be right there.

By the mere chance of my acceptance of an invitation to speak at that first meeting of our Association, I came to know Wilbur Jones Kay. I count his one of the choicest friendships of my life. I have tried in this brief tribute to keep as objective an attitude of mind and heart as I knew how; to be otherwise would be terribly easy, and so I have taken the words of one of his pupils as an expression of our feelings for a courageous, pioneering associate, a warm friend, a beloved counselor. We shall miss his presence, but the spirit in which he moved among us will, let us sincerely hope, be always the vital spark, animating our fellowship.

JOHN H. FRIZZELL, *Pennsylvania State College*

Editor QUARTERLY JOURNAL OF SPEECH:

Studies of present-day English are usually based on the assumption that the English of England is the norm and that American English is a variant form of it. But inasmuch as Americans have received their language by inheritance from the past, springing from colonists who spoke English as their mother tongue, it would be a reasonable experiment to judge British English upon the norm of American English. On this assumption, which has much to be said for it, the words found in England but not in America could justly be called "Briticisms." It is my purpose to collect these in a glossary, illustrated by dated quotations. None of the "period dictionaries" now being compiled cover this field of vocabulary, and it is hoped that the present work will in its small way take its place among them.

This work will be strictly on a historical basis, with the sources and dated quotations given for each entry. As to nature and size, it will be on the plan of Richard Thornton's *American Glossary* (1912), 967 pp., which prints about 13,000 quotations. The procedure of compilation is divided into three steps. The first is to glean the linguistic notes in the accounts of Americans travelling in England, and the quotations from this source will probably amount to one quarter of the whole. These are especially important in determining what words are characteristic of British English according to American opinion. The next step is to go through all available discussions of American English, collecting the British equivalents for the Americanisms mentioned. In this way the selected word-list is to be determined, and on the basis of this the further collections will be made from English writings such as old files of *Punch*, Parliamentary reports on the condition of England, novels on social problems, etc. Dates will be noted from the *Oxford English Dictionary* when relevant, but its illustrative material is not to be drawn on.

Among others, the following classes of words will be treated:

(a) Words naming plants, animals, and products found only in England, as *rook, char, furze.*

(b) Words that were retained in England but that died out in America, as *woolsack, rotten borough, beef-eater.*

(c) Idioms and colloquialisms developed by the English since 1775 or in much greater vogue in England than in America, as *Un-English, nice, bloody, Hear!, guard.*

(d) Social titles and distinctions, as *lady* vs. *woman, master, O. M., Squirearchy.*

(e) Occupational names, as *apothecary, chemist, farmer, traveller.*

(f) Words growing out of English habits and customs, as in drinking, *gin palace, pub, spirit vault,* or in religion, *living, chapel, clergyman.*

(g) Words denoting social movements and groups, as *Chartist, Puseyite, Anti-Corn-Law League.*

(h) Toponymic forms, as *Gantab, Liverpudlian, Peakerel.*

(i) Quasi-geographical designations, as *Belgravia, Toy Shop of Europe, Cinder Counties, West End.*

The following classes of words will be omitted:

(a) Words in the common stock of English, in the usage of which there are no regional peculiarities.

(b) Slang, except such expressions as have risen in status and become, in American opinion, the "hall-mark" of the speech of an Englishman.

(c) Dialect, except for words that appear so regularly in English writing as to constitute a problem for American readers of English books.

(d) Technical words.

A racy character pervades many of the quotations already collected. The work will abound with extracts such as the following:

CORN: 1844 Mrs. Jane Eames *Budget of Letters* (1847) 369. Wheat is called corn here; two or three times, when riding, I have suddenly turned my head at hearing some of the passengers talk of a large field of corn, thinking that I was indeed going to see corn; but I have now become accustomed to the term, and so think nothing of it.

ROOK: 1835 Heman Humphrey *Great Britian, a Short Tour* (1838) 148. The English Rook exactly resembles our crow, in size, in color, in caw! caw! and in every other respect . . . Thus the rook, in Great Britain, seems to be almost domesticated; and it seems to be his special privilege, to dwell among the rich and noble of the land. Could I make the crows of my own country understand *my* language, or could I speak in *theirs,* I should certainly advise them to change their name, forget their republican origin, and emigrate in a body to England as soon as possible.

STONE: 1901 [London] *Daily Chronicle* 3 Aug. 10/1. I saw a young American at a railway station lately, engaged with the automatic weighing machine. He put his penny in the slot, and then protested loudly. The machine registered twelve stone, which had no meaning for an American, who reckons his weight in pounds. An obliging interpreter multiplied fourteen by twelve for his benefit;

but he still appeared to think that the cause of freedom had received a fresh injustice at the hands of our reactionary monarchy.

YANKEE: 1829 "Letters from Europe" in *New-York Mirror* VI. 380. They call us all Yankees here, whether we *hail* from Maine or Georgia.

YOU KNOW: 1835 James Brooks "Letters" in *New-Yorker* 3 Oct. 2/4. Kendal, you know, (I don't know whether you know it or not,—but *you know* is a phrase an Englishman throws in at the turn of every sentence, when he is hunting for a new idea, or the words to fill the coming one,—just as he has three adjectives for all the purposes of conversation, *clever* for one, *nice* for the second, and *nasty* for the third, (oh, what an abominable word!) and with whomsoever you talk, of any education, man or woman, you will have them all before ten minutes are over)—but Kendal, you know (I am getting the rascally habit) is great in linsey wolsey.

Pronunciation will be given in cases where it marks a distinction between British and American usage. A few words will be included on the basis of this distinction alone.

A long introduction of about eighty pages will take up such questions as English attitudes towards so-called "standard English," customs of usage with regard to titles and social designations, a comparison of America and England in such matters as word coinage, conservation of old forms, grammatical corrections, etc., the ingress of Americanisms into England, American attitudes towards the dialects found in England, and the extent to which the speech of Americans travelling in England has been recognized as different from that of Englishmen.

It has been found from experience in historical lexicography that the time required for editing a dictionary is just about equal to the time taken for collecting material over all the alphabet. It is my plan, therefore, to spend the first half of the time at my disposal in collecting material, and to begin the editing at the half-way point. In that way there is definite assurance of finishing within a reasonable time. The work will be carried on at the British Museum, but in case London is subject to bombing raids, it will be moved to Cambridge.

Since language reflects so intimately the life of the people who have developed it and who use it, this proposed dictionary should yield a significant contribution to an understanding of the English nation. It will cover all phases of English life, from the trivial colloquialisms of conversation, through the names of English objects, to the venerated symbols that arouse an Englishman's emotion. It

also should throw into sharp relief the difference between British culture and American culture. The work should prove to be both a rich reference book for students of linguistics and cultural history and a source of interest and entertainment for general readers.

The editor will be very grateful for any material about British English that others will send him. Quotation slips showing the use of a Briticism in a sentence, with the date, author, title, and page reference, will be especially welcome. All contributions will be acknowledged in the preface. Send such material to

MR. ALLEN WALKER READ
% the American University Union
1 Gordon Square
London, W. C. 1, England

But until Dec. 1st, 1938:

University of Chicago
Chicago, Ill.

Editor QUARTERLY JOURNAL OF SPEECH:

The proposal of Mr. Lippman in the April *Journal* to standardize the fundamental college course in dramatics is timely in view of the chaotic disagreement of teachers in the field.

After excluding, quite rightly, I believe, advanced acting, stagecraft, and directing, Mr. Lippman outlines the course content as follows:

1. A survey of the history of the theatre.
2. A detailed study of the physical theatre (covering architecture and stage equipment).
3. A brief consideration of scenery and lighting equipment.
4. An elementary consideration of acting.
5. The organization and functions of the production staff.

The outline is good so far as it goes. It omits, however, any reference to the play and the principles of dramatic art, and implies too great an emphasis on the mechanics of production. Mr. Lippman does, to be sure, list as his second objective of the course "an acquaintance with the various phases of the field, and the synthesis of these phases into an organized whole." And he adds that the student "should get a broad, unified view of play production, not a narrow limited one."

Why, I ask, should the introductory course be mainly a production course? What is the goal of this familiarity with all phases, and

of this broad view? How can a view be broad that does not include a knowledge of what constitutes a good play? A fundamental course should aim, in my opinion, at that which is fundamental; namely, appreciation of the principles of dramatic art. The deplorable lack of such appreciation, with a few exceptions, at all levels of our educational system, is conclusive proof that such an emphasis is needed.

It cannot be assumed that appreciation will be provided by dramatic literature, for in most instances it is taught as literature and not as drama. How can such a course, furthermore, be a background to a fundamental course? The history of the theatre will be excellent in an introduction to dramatics, provided it is kept alive by being related to plays; otherwise it is likely to become merely an encyclopedic encumbrance. The history of the drama will not prove much better. Acting, architecture, scenery, lighting, etc., unless studied with the objective of appreciation, will be only so much technical information for the student.

A course focused on the principles and development of dramatic art would aim at acquainting the student with:

1. What tests to apply to a play to determine its artistic value.
2. The history of the drama and of the theatre, made alive by an application of the principles learned, to the plays of each period.
3. Study of the allied arts of acting, costuming, directing, etc., through a practical application of these principles to plays in process of production.

Architecture would be studied not for itself, but as an environment for the play, for the relationship of play, stage, and auditorium. Lighting would be studied not for technical knowledge, but for dramatic values, light and shadow, and their relation to all aspects of the play. So every factor would be studied—that the play might be realized as a living organism.

The introductory course should be planned for amateurs, not professionals; for our audiences, our volunteer actors and technicians, not for those who intend to make the theatre their vocation. Amateurs constitute the fundamental group in our college courses, and in our theatres. Some may think the course I have outlined too complex, too comprehensive for beginners. Others may think it too intensive. That such a course can be given with a reasonable degree of success, I have demonstrated over a number of years. If it is properly focused, coördinated, and kept *fundamental*, it cannot fail at least to subject the student to a broad, unified view.

If others will contribute their ideas, we may evolve a generally acceptable fundamental course in dramatics.

WALTER TRUMBAUER, *Alabama College*

Editor QUARTERLY JOURNAL OF SPEECH:

There has always been the question as to whether the student should be stopped for correction in the middle of a speech. Thinking that there might be some better means than spoken comment, the speech adjustment indicator was devised.

In its present form, the apparatus consists mainly of a long box divided into six compartments. The front wall is of glazed glass divided into six panels. Each panel bears one, two, or three words which indicate how the student can improve his performance, as for example. *Use Gestures, Improve Posture, Project Voice.*

The box hangs at the rear of the classroom, at a height just above the heads of the audience. It has been wired with one 40-watt bulb in each compartment. Wires from each socket lead to a box of switches which is within easy reach of the instructor. The instructor sits in the rear of the room.

When a standard procedure has been developed, a study will be conducted to determine the value of the Indicator as a visual aid in speech work.

CLARENCE R. VAN DUSEN, *Michigan State College*

NEW BOOKS

The Speech Arts. By ALICE EVELYN CRAIG. New York: The Macmillan Company, 1937 Revised Edition; pp. xv+572. $1.72.

Every high school teacher is familiar with the old *SPEECH ARTS* book. For many of us it has been an invaluable source of drills, exercises, and ideas for class programs—an omnibus of information. In the revised form stress is still upon "definite drills and exercises which will bring about immediate and effective results, if practiced thoughtfully and systematically." The author frankly makes no attempts at analyzing the speech needs of the high school boy and girl, but collects in a synthetic manner all possible activities, each of which she treats in more or less detail. Especially good are the chapters which include voice drills, pronunciation with the aid of the dictionary (a lost art among our young), and enunciation word lists. To the already rich word study has been added chapters entitled "Speech-Vocabulary Building," "Two Hundred 'Career or Vocation Words' Frequently Mispronounced." At the end of each chapter are lists of words for pronunciation diacritically marked, and in the Appendix a ten-page exposition of phonetics.

Teachers who have enjoyed the use of *Speech Arts* in its old form will appreciate the fresh material introduced into the lists of "Speech Topics," of "Questions for Debate," of "Pantomimes," of "Reading Selections" and of "Plays," and will welcome the chapters dealing with the most recent speech activities such as Choral Reading, Discussion, and Radio Speaking as presented in the Appendix. Teachers who felt the scope of the old book too all-inclusive and outmoded in its point of view will still welcome the revision as a valuable reference and a mine of ideas and practical suggestions for classroom procedure.

DINA REES EVANS, *Heights High School,*
Cleveland Heights, Ohio

The Fourth Yearbook of Short Plays: Twenty-five New Non-Royalty Plays Designed for Study and Production. Selected and Edited by LEE OWEN SNOOK. Evanston: Row, Peterson & Co., 1938; pp. 555+xii. $4.00.

Those who have found previous Row, Peterson *Yearbooks* interesting or useful will not be disappointed in this one. The quality is uneven, a detail that is perhaps inevitable in the case of non-royalty collections; but the editor has (as usual) striven for variety of selection, and has on the whole maintained comparatively high standards as to craftsmanship. According to Mr. Snook's own analysis, twelve of the twenty-five plays in the present volume can be classified as "Light Comedies;" seven as "Semi-serious Plays;" and six as "Serious Plays." Again, twelve of the twenty-five will have the greatest appeal and interest for predominately younger groups, with the remaining thirteen appealing to those of greater maturity.

Outstanding pieces in this fourth *Yearbook,* as I see them, are: *Fiddlers in the Forest* (Reby Edmond) and *A Quiet Little Place* (H. H. Nugent), which depend for their effect chiefly on fairly clever and amusing dialogue; *Alchemy* (H. J. Hershenow and H. J. Carmichael), a moderately successful melodrama that will probably reach the contests this year; *Shelby and Sons* (Mary Thurman Pyle), a sincere and not unappealing glimpse of Main Street; *In the Suds* (Rose and Barnard Hewitt), a broadly amusing and neatly adapted translation of a French medieval farce, set to jingle verse; *Blue Beads* (Anne Coulter Martens), an interesting and creditable attempt to develop a "different" rural life play; and *But Now There's Buford* (E. C. McCarty), an adolescent comedy that is certainly better-than-average in the non-royalty class.

Several others (including *Romany Chi, A Good Axe, Muley, The Echo, Murder by Morning,* and *The Dragon Boat*) may be said to have their points; but most of the remainder seem to have plot-trouble (or worse), and in my opinion offer dubious values to both actor and director. The volume is well bound and attractively decorated, and includes the usual classified index.

H. DARKES ALBRIGHT, *Cornell University*

The Junior Speech Arts. By ALICE EVELYN CRAIG. New York: The Macmillan Company, 1937; pp. xiv+470. $1.40.

Any speech text for the junior high school field is an important book. Administrators must be sold on the need of speech training at every stage of the educational program pre-school or kindergarten is the place to begin, but unfortunately still in most school systems it must be pushed down from the top. Miss Craig has devised a useful and usable book. It is easy, natural, direct in its style; instructions by an expert speech teacher are given to the young reader in a simple,

conversational way and may be followed by the child guided by his classroom teacher. This last point is significant, for it will be some time in these days of depression before the great average junior high school will employ a trained speech teacher.

The Junior Speech Arts emphasizes in simpler and more "assignable" fashion the excellent voice and diction work of *The Speech Arts. Part I: Simple Technic of Speech* deals with "Ease and Freedom," "Posture and Pantomime" and "The Speaking Voice." Then follows *Part II: Good English in Speech, Part III: Speaker, Reader, Story-Teller, Audience, Part IV: The Speaker and His Speech, Part V: The Reader and His Reading, Part VI: The Story-Teller and His Story, Part VII: The Actors and the Play,* and *Part VIII: Pupil Groups and Their Speech.* The last Part contains a chapter entitled "Conversation and the Social Graces" which is excellent and would have been highly useful in the senior book. The section on acting and play production is definitely superior to the parallel chapters in the first book and it contains a much sought list of plays suitable for junior high school production. The Appendix contains: *Aims and Guides for Pupils,* with instruction in the use of the library, methods of speech preparation, and grammatical terms and rules; *Suggestions to Speech Teachers* with a complete semester's outline of a course of study in fundamentals, with three special speech course outlines; and *Assembly Speech Contests and Programs,* with many excellent suggestions for the assembly and auditorium teacher.

Miss Craig is to be congratulated on her pioneer work. Every senior high school teacher looks forward to the day when such a book as this forms a prelude to his limitless task of teaching the sixteen-year-old to speak with reasonable effectiveness.

DINA REES EVANS, *Heights High School,*
Cleveland Heights, Ohio

Correction of Speech Defects of Early Childhood. By SAMUEL D. ROBBINS and ROSE SEYMOUR ROBBINS. Boston: Expression Co., 1937; pp. 67. $1.00.

Here is an answer to the maiden's prayer—if the "maiden" be the primary teacher who, like thousands of her profession, has sought in vain for an authoritative manual of speech instruction for little children which is unencumbered by controversial verbiage and physiological description of the vocal organs.

In clear, concise statements the authors describe the following causes of speech defects: 1. Mental Deficiency; 2. Deafness; 3.

Structural Anomaly, including hare-lip, cleft-palate, velar insufficiency, tongue-tie and weakness or paralysis of the tongue tip, overshot and undershot jaw; 4. Paralysis or Weakness of Muscles; 5. Poor Sound Discrimination; 6. Short Auditory Memory Span; 7. Imitation, and 8. Hyperemotionality.

In a similar manner they present the following defects of speech and give excellent advice and exercises for their correction: I. Delayed Speech; 2. Invented Language; 3. Cluttering; 4. Cleft-palate Speech; 5. Foreign Dialect; 6. Lack of Head Resonance; 7. Nasal Voice; 8. Functional Hoarseness; 9. Stuttering; 10. Pseudo Stuttering, and 11. Lisping, under which is included "all sound unit substitutions and the constant mispronunciation of any phonetic unit."

In spite of the reviewer's preference for the more conventional use of the term "lisping," and his belief that *conscious* imitation plays a far more important part in learning to speak than the *unconscious* imitation stressed by the authors, he would give this little book the highest possible recommendation in terms of practical value to the parents and teachers for whom it was prepared.

FREDERICK W. BROWN, *Garden City, New York*

The Correction of Defective Consonant Sounds. By ELIZABETH MCGINLEY NEMOY and SERENA FOLEY DAVIS. Boston: Expression Co., 1937; pp. xiii+425. $4.00.

In the preface to this beautifully printed volume the authors express the hope that it "will meet the need long felt by teachers of speech correction for a text of motivated methods and well graded cumulative materials." As indicated by its sub-title, the book is intended to be "A teachers' manual of ear training stories and motivated lessons for group or individual instruction."

The first thirty-seven pages of the book are devoted to a mechanistic description of the nature of speech which is, at times, labored, and which concludes with a very superficial chapter on the sounds of speech, confusing, even to the initiated, because of its loose description of sounds.

The second part of the book, pages 41 to 188, gives a detailed discussion of each of the consonant sounds. A large part of the discussion of each sound consists of a parallel column arrangement of Errors in Production and Suggestions for Correction which should be very useful, especially in conjunction with the lesson and drill materials provided by the authors. This part of the book, however, contains many evidences of careless handling of phonetic values,

particularly evident in the confusion of speech sounds with the letters which represent, and sometimes do not represent them. For example, it is said (p. 59) that the letter "u" represents the sound "wh" in the words "quick, quaint, queer and quarrel," and that the letters "qu" represent the sound combination "kwh" in the words "queen, quite, quote, etc." Several misstatements are also met with, such as, "the soft palate is raised to check momentarily the issuing of breath from the lungs" when "p" is produced (p. 45).

The latter half of the book, comprising Part III, "Presentation and Practice Material for Each of the Consonant Sounds," constitutes a valuable contribution to this practical phase of speech correction. This section, printed separately with most of the material in the parallel columns of Part II would undoubtedly enhance the value of the book to the teacher of speech and, at the same time, make it a useful manual for the general class room teacher.

FREDERICK W. BROWN, *Garden City, New York*

Play Directing. By ALLEN CRAFTON. New York: Prentice-Hall, Inc., 1938; pp. 264. $2.60.

Play Directing is in some respects the best text to date for courses which aim to train the college student to be a director in the amateur theatre. It follows, at any rate in the early chapters, a logical plan, and it is not weighted down with questionable aesthetic theory.

After a brief description of the task of the amateur director and the outlining of a course of study designed to prepare the student for that task, the book attacks the problem of play production with a discussion of the audience, proceeds to the written play, and thence to the stage and staging. A brief chapter on *Studying the Script* is excellently illustrated by a detailed plan of production for a brief scene from *Hamlet,* with all the directions the director might set down in his prompt book, and the reasons for them. A section on *Acting and Actors* covers problems of casting, tryouts, methods of directing amateurs, rehearsal schedules, conduct of rehearsals, and elementary acting technique. Chapters entitled *Resources* and *Values* deal with special problems in grouping, movement, scenery, costumes, lighting, reading, tone, line, color, and rhythm. Brief chapters on *Dress Rehearsal* and *Objectives* and a miscellany of questions and answers conclude the text. Seventeen photographs of amateur productions add to the attractiveness of the book, and exercises at the end of each chapter add to its usefulness.

Though the book begins logically enough with the audience, it

fails to consider the primary audience problem: the control of attention. Though Professor Crafton gives us three different types of classification for plays, he fails to mention the most important classification: namely the structural one. The lack of analyses of the two types of structure, the tightly knit plot type and the loose episodic type, is perhaps the book's gravest defect. Moreover, as the book proceeds, it seems to lose hold of the logical line on which it began, with the result that such chapters as *Resources* and *Values* do not appear properly integrated with what has gone before.

B. H.

A Study of the Modern Drama. By BARRETT H. CLARK. New York: D. Appleton-Century Co., 1938, 2nd revised edition; pp. 354. $3.50.

Mr. Clark explains in his introduction that the period originally covered by this guide book to modern drama ended in 1928, and a proper perspective on the theatre of the past ten years is not yet obtainable. Therefore, instead of adding new sections on a few playwrights under each country as in the 1928 revision, he has appended two short sections, one on the United States and one on Soviet Russia. A revision, however, which mentions such playwrights as Sean O'Casey, Jean-Jacques Bernard, and Jean Giraudoux only in the bibliographies, and has only a word for Jules Romain, H. R. Lenormand and Charles Vildrac can hardly be considered adequate. Except for the bibliographies, which have really been brought up to date, this book is now a useful guide to modern drama to only about 1928.

B. H.

Effective Speaking. By ARTHUR EDWARD PHILLIPS. Chicago: The Newton Company, 1938; pp. 384. $2.00.

Those familiar with the first edition (1908) of *Effective Speaking* will recall that Phillips offered a logical, practical, beautifully clear theory of speech composition. He distinguished five kinds of oratorical prose as determined by their general ends. Two cardinal means to each end were designated as the principle of reference to experience and the principle of cumulation. Each end was promoted, furthermore, by four forms of support or amplification: restatement, general illustration, specific instance, and testimony. These forms of support and cardinal principles, as well as simple yet adequate precepts of speech organization and style, Phillips applied copiously to

persuasive discourse. He made, however, relatively little explicit and systematic application of his "reference to experience" and his rules of organization to the other types of discourse.

This deficiency the publishers anonymously endeavor to supply in the new addition. They reprint the old Phillips word for word, exercises and all, and add six new chapters on the choice and arrangement of ideas and diction where the ends of discourse are clearness, impressiveness, and belief. To translate one's ideas clearly to an audience, they suggest, is to classify terms intelligibly, and to point out equivalents and near resemblances. To arrange material clearly is often to marshal ideas according to "NEARNESS"—nearness in time, space, kind (topic), causal and functional relationship. In brief, traditional advice like this, although cloaked somewhat by the terminology of logic and oriented by the principle of reference to experience, is offered not only for attaining clearness, but for securing impressiveness and belief as well. It is significant, however, that the new material is superior to the traditional treatment in one respect: it keeps the student's attention steadily on the listeners' capacity for understanding.

Less ably written than the original text and suffering from some puerile letters used as illustrations, the additions mar the movement and tone of the volume. Could not the revision have been managed by supplying the original presentation with meticulous interpolations, within the text or in footnotes, designed to give greater depth of theoretical foundation and extend to Phillips the benefit of recent psychological and rhetorical research? A fine elementary textbook has been rendered hardly more useful to modern classes in public speaking.

KARL R. WALLACE, *University of Virginia*

Effective Speech: Complete Course. By HARRY B. GOUGH, LOUSENE ROUSSEAU, MARY E. CRAMER, and WALTER J. REEVES. New York: Harper and Brothers, 1937; pp. xiii+654. $1.60.

Among the textbooks that claim all branches of speech as their province, *Effective Speech* deserves high place. Taking off with a simple version of the O'Neill-Weaver-DeLaguna views on the nature of speech and the role of bodily activity in communication, it deals with voice, diction, and phonetics; moves on through conversation, story-telling, choric speaking, interpretative reading and dramatics, and concludes with public speaking, parliamentary practice and debating. For a collaborative effort, the authors by and large have managed

a nice selection and organization of material, and a clear, expository style mingled freely with timely injunctions to the student. Beyond good balance and style, the writers are to be praised for the inclusion of excellent exercises. Workable, and to some extent fresh, they reveal a teacher's experience.

Devoted mostly to voice and phonetics, the authors'earlier volume, *Effective Speech: First Course* (1936), is reprinted completely in this work as the first eight chapters. Here the standard of speech advocated is "that which is acceptable to the majority of *educated, cultured* people throughout the English speaking world. . . ." Against this norm, the treatment of some sounds, such as *r*, seems inconsistent.

The character of most of the exercises and the tone of the sections on voice and speech improvement suggest that the volume is intended mainly for the high school student; the chapters on dramatics, public speaking, and parliamentary practice seem to be addressed to the college sophomore; the chapter on debate, summarily treating of traditional argumentative theory fallacies, appears directed to the experienced teacher of forensics. Yet the authors offer *Effective Speech* as "a comprehensive textbook for beginning speech courses, . . . designed primarily *for the student.*" Unfortunate it is, then, that the authors have not uniformly written for a more specific audience. Nevertheless, the teacher who is capable of extensive footnoting where necessary will find this book practicable for many an elementary course.

KARL R. WALLACE, *University of Virginia*

Borah of Idaho. CLAUDIUS O. JOHNSON. New York: Longmans, Green, & Co., 1936; pp. 511, illustrated.

During the campaign of 1936, Professor C. O. Johnson of Washington State published a full-length portrait of William E. Borah. Critics gave general approval, subject to the limitations imposed by the fact that the subject was yet living, and that, in a sense, this is an authorized biography.

In some respects, however, these limitations make the volume even more useful to students of American public address, for the author not only was able to utilize contemporary newspapers and the Senator's private files, but he could carry on an extensive personal investigation among the Senator's friends and schoolmates, and with the Senator himself. Consequently, the book contains a considerable amount of evidence upon such topics as Borah's education as a speaker, his reading habits, his methods of speech preparation, and his opinions of various British and American orators. Because Borah

believes, we are told, that "his career can be read in his speeches," the author has commented rather carefully upon many of the more important utterances.

From our viewpoint, of course, some criticism may be directed, for the author is no expert in public speaking. The speeches in the Idaho trials, in the Senate upon aims of the war, the Versailles Treaty, disarmament, and prohibition, and those in the campaign of 1928 are treated very well indeed. However, in his desire that we think of Borah as a speaker who continually uses logical organization, and plenty of sound evidence, with occasional beautiful perorations, the author overlooks the masterful skill in name-calling, and the sentences full of strong, provocative, and often colorful phrases that are found in so many of his speeches. Then, too, there is practically no hint of unfavorable criticism of the heavy and sometimes quite ornate style that appears both in the delivery and composition of the Senator's speeches.

The book cannot be compared, for our use, with Brigance's *Jeremiah S. Black,* or, in its critical evaluation of the subject's background, with Beveridge's *Lincoln,* but it will be very useful for students of Borah's speaking.

GEORGE V. BOHMAN, *Dartmouth College*

How to Judge Speech Contests. By JAMES NOBLE HOLM. Portland, Maine: Platform News Publishing Company, 1938; pp. 160. $2.00.

In the preface, the author states his objective thus: "This study attempts to bring together, to outline, and make clear what seem to be the accepted standards of judgment and criticism for speech contests and some of the techniques involved in measuring proficiency according to those standards. It does so in the hope that such a work may prove helpful to all parties interested in contest speaking—the contestants, the directors of speech activities, the principals, superintendents, and department heads, and the contest judges—and that the problem of successfully judging contests may be given more emphasis and be carried one step further toward its ultimate solution."

The chapter headings indicate that the book covers such interesting topics as: the function and value of speech contests, the basic principles of effective judgment, the qualifications of a critic judge, the techniques of decision, the management of speech contests, debate, extemporaneous speaking, oratory, the declamatory contest, extemporaneous reading contests, and one-act play contests. The thirty-

five pages in the appendices present an outline for the criticism of a discussion, instructions to judges, sample ballots, a selected bibliography, etc.

While experienced teachers of speech will find in this manual little that is new to them, they will enjoy reading so much in which they will concur completely. Those who are less well grounded in the field but who nevertheless are obliged to coach contestants, manage contests, or serve as critic judges will discover in these pages clear, succinct statements of principles, purposes, and procedures which undoubtedly have the sanction and approval of the profession generally. As a matter of fact, the volume may be studied with great profit by high school boys and girls who are participants in contests of the various types. It is sound in its philosophy, interesting in its approach, and timely in its coming from the press.

A. T. WEAVER, *University of Wisconsin*

One Man in His Time. By MAUDE and OTIS SKINNER. Philadelphia: University of Pennsylvania Press, 1938; pp. xiii+253. $2.50.

Though Harry Watkins did not win a place of eminence in the American theatre, he was a reasonably successful actor, playwright and manager, and he left behind him a day-by-day journal in which he had recorded his activities from 1845 to 1863. The journal forms the backbone of this book. Maud and Otis Skinner have edited the Journal and filled in its gaps, adding corroborative material from other sources, sketching in the background of events theatrical and national, amplifying Watkins' often brief comments on other actors.

Watkins' journal shows us a theatre furiously energetic, almost feverish in its sprawling activity. Every city had one or more resident stock companies, each struggling desperately to survive between visits by the touring stars. The Booths, Murdock, Charlotte Cushman, Forrest and a few others could fill any theatre, but when there was no star, business was bad. The actor was, of course, preëminent. The manager had his hands full with financial troubles and jealousy among his actors. Excellence must have been confined for the most part to the performances of individual actors. A good ensemble could hardly have been known, so haphazard, so careless was most production.

Students of the American theatre should find this an interesting and valuable book. The selections from the Journal in the setting provided by the Skinners, though they do not take the place of a history, constitute a good cross-section of this period in the American theatre.

B. H.

The Amateur Stage. By F. F. BROTHERTON and A. R. HOBBS. New York: Oxford University Press, 1938; pp. 186. $1.50.

Play Production for Amateurs. EMANUEL D. SCHONBERGER. New York: Thomas Nelson and Sons, 1938; pp. xiii+241. $1.50.

Here are two books which cover approximately the same ground, the first for the English amateur theatre, the second for the American. Each deals in somewhat cursory fashion with the organization of the dramatic club or society, and of the production staff, with the director's qualifications and duties, choice of play, study of the script, casting, directing the actors, acting technique, scene design, scenery, stage equipment, lighting, costumes, properties and make-up.

The English book includes an excellent chapter on minimum requirements in stage, scenery and lighting, also an appendix of production and acting notes for *Everyman* on a small school stage, and a bibliography. The American book contains a useful glossary of stage terms, a long descriptive list of possible plays, a general bibliography, and an appendix of play publishers, costumers, theatre supply houses, etc., and schools of the theatre.

Both books contain a good deal of useful information. Both express some odd ideas. Apparently abdominal breathing is frowned upon in English amateur circles, and Mr. Schonberger, also, says some things about breathing: "practice breathing downward, pushing the abdomen out as you inhale. Then expel the breath easily by lifting the diaphragm up under the floating ribs." His understanding of the operation of the soft palate is even more confused. However, the chief defect of both books is the lack of a logical organization of the material. Mr. Schonberger is particularly culpable in this respect; he runs to long lists of assorted *do's and don't's.* The English book is on the whole better written and more modern in tone. The American book, on the other hand, is better adapted for textbook use, because it contains after each chapter class exercises and questions for discussion, though some of the latter are rather silly. B. H.

The Tyranny of Words. By STUART CHASE. New York: Harcourt, Brace & Company, 1938; pp. xiv+396. $2.50.

Stuart Chase has discovered in the meaning of words "an adventure whose excitement and importance it is difficult to overestimate." He has the gift of writing always with the nervous enthusiasm of a man who is delivering new truths from Mt. Sinai, and this book is no exception. Like other minor journalistic prophets, Chase is guilty of over-simplification and exaggeration, He selects a villain, places

it under the microscope of his heated observation, and at once it leaps into the forefront of his entire field of vision. In this instance, the villain is man's habitual misuse of language. He has discovered that "No other animal" than man "produces verbal monsters in his head and projects them on the world outside his head."

He has accumulated a wealth of interesting illustrations of how men delude and injure themselves and their fellows through the abuse of words. His cure is to find the referent, and always to insist upon having it firmly fixed in mind before we become excited over a mere word. Such terms as fascism, communism, idealism, democracy, etc., he points out, are practically meaningless, since they have no common referents upon which everyone agrees. Yet it is such words as these which arouse dangerous controversies. He approvingly quotes I. A. Richard's definition: "A controversy is normally an exploitation of a set of misunderstandings for warlike purposes." Most of the book is an illustration of the effects of this asserted fact in the various fields of human knowledge and social relationships.

As students and teachers of the effective use of words, we shall all benefit a great deal from close study of Chase's book. It makes vivid and manageful an attitude toward language which we have long held only vaguely and fitfully. As one would expect, Chase draws most (though not all) of his examples of "blab"—the use of words without definite referents—from his long-time opponents, the "economic royalists" and their ilk. He admits his own past errors of this sort, however, and warns that the habit is almost universal. Philosophers are as prone to err in this respect as politicians. A thorough re-organization of our thinking habits is needed.

Will this reform prove practical? When we are warned against such false generalizations as the term "mankind," and asked to think instead in terms of $Adam_1$, $Adam_2$, etc., we can sympathize with his point of view, but find the reform too clumsy. If we abandon all labels for "clusters and collections of things," such as Germany, the white race, and consumer's goods, and for "essences and qualities," and retain only the labels for common objects, such as dog, chair, and pencil, it is true that our semantic difficulties would be greatly decreased. But so would the exploratory and interpretative functions of our minds. In sum, Chase has made an exceedingly good point, and it is not at all spoiled by its patent over-statement. There is no danger of our becoming too cautious in the use of words; the reading of this book may help inspire us to be cautious enough.

ROBERT T. OLIVER, *Bucknell University*

The Origin of the Greek Tragic Form. By AUGUST C. MAHR. New York: Prentice-Hall, Inc., 1938; pp. 247. $3.00.

In this highly interesting, though somewhat abstruse volume, Dr. Mahr applies the analytic methods of art criticism to the origin and development of Greek tragedy and theatre. According to Dr. Mahr the Greek form of life was determined by a clear sense of the finite, and consequently "the Greeks arrived, in all arts, at forms that show a clearly defined structure." Therefore, his analysis of the Greek tragic form centers in a study of the development of the physical scene. On the basis of the philological, archeological and literary evidence he traces the development of the Greek theatre and the mode of production in tragedy from its beginnings through its full development in the latter days of Aeschylus. Dr. Mahr's study differs from that of Flickinger or Allen in that he applies to the different stages in that development aesthetic concepts of space, concepts which he makes clear by carefully illustrated parallels found in Greek architecture and sculpture.

Dr. Mahr suggests that his book may be profitably used in courses in classical literature, history of fine arts, art criticism and aesthetics. It should be required reading for students of the history of the theatre as well.

B. H.

Rehearsal. By MIRIAM A. FRANKLIN. New York: Prentice-Hall, Inc., 1938; pp. 418. $2.60.

This is an elementary textbook on the art of acting designed primarily for the high school or college course. It is divided into three parts: *The Physical in Acting, The Mental in Acting, The Emotional in Acting.* In the first, the author discusses briefly and clearly such problems as the geography of the stage, dressing the stage, balance, coöperation, entrances and exits, crosses, turns, stage business, and projection; in the second, pitch, energy and quality in voice, pointing-up lines, directing speech, pace, pause, facial expression, the eye, freeing the body, characterizing ages; and special types of business; in the third, the expression of the emotions of anger, excitement, love, fear, happiness, and grief. In each case, the brief discussion is followed by one or more scenes from plays in which the problem is to be worked out by the student. Altogether there are 131 of these scenes from ninty-four plays, most of them of recognized excellence.

Though the author declares in her introduction that she presents principles, not rules, actually she presents with extreme thorough-

ness all the traditional rules. The principles upon which these rules depend are barely mentioned, and certainly the relation between rule and principle is not stressed. Moreover, so strong is the emphasis on the external techniques of acting that the internal techniques: concentration, sense memory, memory of emotions, and imagination receive little or no attention. The division of the subject into physical, mental, and emotional is not an altogether happy one, and leads to some repetition.

The chief merits of the book lie in its thorough presentation of the elementary technical rules, and in the large amount of good practice material. This is one acting text which does not need to be supplemented by a volume of selections for student actors.

B. H.

Words: English Roots and How They Grow. By MARGARET S. ERNST. New York and London. Alfred A. Knopf, 1937; pp. *x* +112. $1.20.

"This book is one for word-study in the elementary schools . . . Succeeding classes of children, eleven-, twelve-, and thirteen-year olds, are really writing this book as they explore English," states the author, herself a teacher of children. Some chapter titles are "A Magic Key to Spelling," "Fun with the Dictionary," "Outline of English and How It Changed," "How Latin and Greek Came into English," "Making Roots Grow," and "Life-History of ABC." Among other subjects whose fundamentals are presented in a simple, often colloquial style are alphabetical order, accent, Britons, Romans, Anglo-Saxons, Jutes, the Norman Conquest, modern English, prefixes, suffixes, personal and place names, slang, and synonyms. The chapters are short, and many contain word games, questions, problems, and word lists. There is a cross-word puzzle. Ege's genealogical chart of letters from earliest times, and a three-page bibliography. Older children probably like this book.

HAROLD WENTWORTH, *West Virginia University*

Representative English Plays. Edited by J. S. P. TATLOCK and R. G. MARTIN. New York: D. Appleton-Century Co., 1938; 2nd Ed.; pp. 914. $4.00.

Representative American Plays. Edited by ARTHUR HOBSON QUINN. New York: D. Appleton-Century Co., 1938; 6th Ed.; pp. 1157. $5.00.

Appleton-Century presents revised and enlarged editions of these

two collections which have long proved their usefulness to teachers and students of dramatic literature. In these new editions the editorial material, introductions, notes and bibliographies have been brought up to date. *Representative English Plays* has been improved by the addition of Lillo's *The London Merchant* and Tom Robinson's *Caste*. Robinson was unrepresented in the earlier editions, and *The London Merchant* provides an early example of domestic tragedy which held the seeds of realism. The omission of Browning's *A Blot in the 'Scutcheon* is no great loss from the point of view of the main line of English drama.

Professor Quinn's collection has been made more representative of contemporary American drama by the addition of Maxwell Anderson's *Winterset*. B. H.

Backstage With Henry Miller. By FRANK P. MORSE. Introduction by GEORGE M. COHAN. New York: E. P. Dutton & Co., 1938; pp. 288. $3.00.

Mr. Morse, who was for many years publicity man for Henry Miller's productions, presents in swift moving but undistinguished journalistic style the life of that energetic actor, producer, and director. Henry Miller's career on the American stage (from 1876 to 1926) covered an extremely interesting period in the history of the American theatre. In this period realism was born, flourished, and decayed. In this period, the American drama and the American theatre both gained world recognition for the first time. And Henry Miller was one of the great men of the period. Yet little of the significance of the period nor of Henry Miller's career in the period is made evident by Mr. Morse's narrative. His pages are filled with the names of plays and of actors and actresses, with financial tribulations, with stories of Henry Miller's charm as a man and of his irascibility as a director, but of his artistic ideas and ideals, of his methods as a producer and director, there is little or nothing except general praise.

So though this book has some of the fascination of the man whose life it relates, it is inevitably disappointing to the student of the theatre. B. H.

Contemporary One Act Plays. Edited by WILLIAM KOZLENKO. New York: Charles Scribner's Sons, 1938; pp. 268. $2.00.

The Best One-Act Plays of 1937. Edited by MARGARET MAYORGA. New York: Dodd, Mead and Co., 1938; pp. 371. $2.50.

The plays in these two anthologies on the whole reveal an unexpected vigor and vitality. On the whole too they show American playwrights concerned with indigenous material and problems. And both volumes recognize the importance of the newest form of drama by including the radio play.

Mr. Kozlenko's collection is divided into radio plays, comedies, folk plays, and social dramas, but since the two radio plays are Sherwood Anderson's *Textiles* and Alfred Kreymborg's *The House That Jack Didn't Build,* (dealing with the housing problem) social dramas hold the balance. In some ways, the two radio plays seem to me the most impressive. Both have an emotional power neither forced nor frenzied. Beside them, Langston Hughes' *Soul Gone Home,* a drama of the poor city Negro, and Kozlenko's own anti-war play *The Trumpets of Wrath* seem hysterical outbursts more shocking than convincing. *Transit,* made from Albert Maltz's novelette *Season of Celebrations,* invites comparison with Gorki's *Lower Depths.* The victims of our economic system are presented with grim truth and without sentimentality. The best of the comedies is undoubtedly E. P. Conkle's bawdy folk farce *Hawk a'Flying.* William Saroyan's *Man with the Heart in the Highlands,* seems to me not a play but a sketch in dialogue form. Percival Wilde's *Over the Teacups* should not be overlooked by directors looking for all-women plays, but in spite of the fact that it recognizes the depression, it seems definitely anaemic by contrast with the rest of the volume. Josephina Niggli's *This Bull Ate Nutmeg* is good folk comedy.

Margaret Mayorga's collection is perhaps a better cross-section of contemporary one-act drama, though in some ways it is not so interesting. Ronald Elwy Mitchell's *A Husband for Breakfast* is a salty Welsh folk comedy. Josephina Niggli's *Soldadera,* a serious drama of Mexican soldier-women, with a cast of six women and one man, is excellent. Howard Buermann's *Debt Takes a Holiday* is good socially conscious comedy for those who do not believe the capitalist is necessarily a villain. William Kozlenko presents the opposite view with a violence that borders on the sadistic in *This Earth Is Ours,* and W. Eric Harris in *Twenty-Five Cents* presents the corrosive effects of the depression on a skilled worker's family. Archibald MacLeish's radio play *The Fall of the City* is in a class by itself. Outside the socially conscious sphere Weldon Stone's *Devil Take a Whittler* is vigorous folk comedy in a somewhat lyric vein; Babette Hughes' *If the Shoe Pinches* is sprightly comedy for four women; John Ward Bayly's *The Maker of Laws* adroit high comedy in the costumes

and setting of ancient Egypt; William M. Randall's *Tobacco Alley* a fair burlesque of *Tobacco Road*; James L. Daggett's *Goodnight Please!* a fairly good farce about a banker who decides to go to bed for a week.

B. H.

Voice and Articulation Drillbook. By GRANT FAIRBANKS. Iowa City: Athens Press, 1937, pp. 116.

Fairbanks' drill book differs from most drill books in that it is based on linguistic phonetics but also on the laboratory evidence of recent phonetic investigations. He has written directions for exercises on *Vowel Phonation, Diphthong Phonation, Consonant Articulation, Consonant Blend Articulation, Breathing, Voice Quality, Time, Loudness,* and *Pitch.* Fairbanks' contribution is especially valuable since there is so little material of this sort directly applicable to general American pronouncers. The book was prepared for the State University of Iowa classes in Voice and Phonetics and Voice Improvement.

CHARLES H. VOELKER, *Dartmouth College*

Diseases of the Nose and Throat. By ST. CLAIR THOMSON and V. E. NEGUS. New York: D. Appleton-Century Co., 1937, 4th Ed.; pp. 976. $14.00.

Every speech worker is probably more or less familiar with *The Mechanism of the Larynx* by Negus. In its introduction, Sir Arthur Keith told us of the extreme exactitude of Negus' work. The present volume, *Diseases of the Nose and Throat,* has been the standard British text for twenty-five years. Thomson procured Negus for his collaborator for this new fourth edition and has entrusted to his sole care the future revisions of the book. Negus has gone over the entire manuscript, writing in his characteristic clear and seemingly elementary style, which makes his work useful to a much larger group than just the nose and throat physicians. The book will give one not only a working knowledge on any problem, but also will give immediate reference to more detailed and specialized information. This edition has already met with wide acclaim from the laryngologists. The excellence of Thomson's first editions, together with Negus' fame in the speech field itself, should make this particular book the most popular on the subject among workers in our field.

CHARLES H. VOELKER, *Dartmouth College*

WEST, ROBERT: "Proceedings of the American Speech Correction Association." Vol. 8, 1938, $2.00.

The new volume contains the following papers: *Bilaterally Recorded Brain Potentials from Normal Speakers and Stutterers,* by L. E. Travis; *The Function of the Speech Pathologists in Studying Cases of Dysphonia,* by R. West; *The Otologist and the Speech Pathologist,* by M. A. Goldstein; *The Relationship between Psychological and Physical Measures of Masculinity,* by H. Gilkinson; *Hearing Deficiencies in Relation to Speech Defects,* by H. Newhart; *Stuttering with Relation to Word Accent and Word Position,* by S. F. Brown; *Motion Picture Studies of the Vocal Folds and Vocal Attack,* by P. Moore; *Prognosis of Stuttering,* by B. Bryngelson; *The Rôle of Evaluation in Stuttering Behavior,* by W. Johnson; *Studies in the Psychology of Stuttering, VIII, The Role of Visual Cues in the Precipitation of Moments of Stuttering,* by J. Maddox; *Studies in the Psychology of Stuttering, IX, The Nature and Effect of Stutterer's Avoidance Reactions,* by M. Kimmell; *Two Room Technique in the Treatment of Stuttering,* by R. Carhart; *Sundry Speech Disturbances,* by C. S. Bluemel; *The Effect of Cleft Palate Operations on Voice and Speech,* by G. M. Dorrance; *Methods of Tearing Down the Adult-Stutterer's Spasm Pattern,* by C. Van Riper; *A Common Denominator in Twinning and Stuttering,* by M. F. Berry; *A Suggestion for Coöperation in an Effort to Lessen the Degree of Nasality in Cleft Palate Patients,* by E. L. Kenyon; *Cleft Palate and Surgery,* by V. P. Blair; and a symposium on *Speech Problems in the Schoolroom.*

S. F. Brown in *The Influence of Grammatical Function, Phonetic Value, and Word Position on the Incidence of Stuttering* has found that the principal grammatical forms with which the stutterer has difficulty are participial adjectives, proper nouns, gerunds, adjectives, adverbs, and nouns. This syntactical aspect is much more constant than any phonetic factor. This is contrary to what has previously been supposed. G. O. Russell in *Aphasia-Learning and Re-education* gives the phoniatrist a new lease on aphasia. After dismissing by name those workers who themselves dismissed the speech re-education problem, he gives a bibliography of phoniatric references on dysphasia which is all inclusive. He then attacks the tenet of re-education, says that the clinician must start all over again in teaching the patient to speak just as though he were returned to infancy. Russell then gives two cases and describes their diagnostic rehabilitation based on phonetic study. H. R. Fagan, in *Speech Spasticity,* has

attempted to prove that patients afflicted with spasticities and incoördinations complicated by deafness can be rehabilitated to social usefulness. L. E. Travis, in *Laboratory Research of the Speech Pathologist,* mentions three approaches: (1) the sort of organism involved—on which work has been done on heredity by Berry, on laterality by Bryngelson, on biochemistry by Kopp and on brain potentials by Travis; (2) the environmental factors involved—on which work has been done by Johnson, Simon and Goldstein; and (3) the expressive factors involved—on which work has been done by Russell and Travis. A. A. Low, in *The Incidence of Utterances Concerning Sex Organs and Sex Functions in a Two Year Speech Record of Two Pre-school Children,* found that two children over a period of two years neglected the sex sphere in their daily utterances, a finding which lends no support to the theory of infantile sexuality. M. A. McGinnis, in *Congenital Aphasia Complicated by Hearing Loss,* points out, with case demonstrations, that some deaf children who do not respond to the ordinary techniques may be centrally and not peripherally deaf. These cases are rehabilitated by using dysphasic techniques.

CHARLES H. VOELKER, *Dartmouth College*

A College Looks at Its Program, Muskingum College, New Concord, Ohio, 1937, pp. 326.

In celebration of its centenary Muskingum College published this handsome volume filled with articles by members of its staff. These articles, as the title indicates, are on the subject matter of the college curriculum. It will have interest to all college teachers and administrators. Of special interest to us as teachers of speech, are the three articles by members of the Department of Speech of Muskingum College.

It is indeed gratifying to see the Department of Speech so prominently considered in surveying the program of the liberal arts college. Professor C. R. Layton, a valued member of the Muskingum College staff, is the author of two of the articles: "Evolution of Objectives in Teaching Speech," and "Formulation of Objectives in Teaching Speech."

In the first paper Professor C. R. Layton states as the objective of the two-hour-per-semester course required of students at Muskingum, either in the freshman or the sophomore year, "The purpose of the beginning speech course in Muskingum College is, broadly considered, that of social science, in that it is to assist the student to

get along well with himself and his fellow beings now and hereafter." Professor Layton goes on to explain that "getting along well" does not mean succeeding selfishly but that it means profit to both society and to the individual. In the formulating of his objectives, Professor Layton shows an acquaintance with the best of the modern writers in the field of speech education. Other departments in their attempts to evolve objectives helped the Department of Speech to formulate its aims, and as faculty members conversed informally with each other ideals began to take shape. Through the years Professor Layton secured many ideas as to what a department of speech should do from his students who expressed in writing what they expected to get from their course. Every teacher of speech will want to read this chapter on the evolution of speech objectives, because he will see his own attempts at the formulation of objectives mirrored.

Then follows one of the most complete statements of the objectives of speech that has ever been published. From p. 158 to p. 165 there is laid out before the reader an exhaustive synthesis of the field of speech. Gradually the layman is beginning to awake to the field of speech; but the most satisfactory answer to the question "What do you do in the department of speech?" would be to hand a mimeographed copy of Professor Layton's formulation to the questioner. In many minds the teacher of speech is the elocution teacher of yesterday with a different label.

It would be impossible to reproduce here all the items given in this formulation, but I should like to repeat here the major considerations. I. To develop Christian social and character attitudes. II. To recognize and practice reflective thinking. III. To render the physical means of expression responsive to, and one with, mind and character. IV. To utilize language effectively. V. To build a worthwhile, usuable stock of knowledge and experience. VI. To grow in self-expression. VII. To achieve, as the honest fruit of self and social expression (integration), a growing ability to speak so as to lead the mind and action of others. All of these aims are to be realized for and through speech communication. These seven major objectives are elaborated in fine detail.

My hope is that the editor of the QUARTERLY JOURNAL OF SPEECH will secure permission of the Muskingum College authorities to reproduce these articles of Professor Layton. Of necessity, the volume of essays of which these are a part will have a limited circulation, but these articles of speech should be the property of teachers of speech everywhere.

Under Part III of the Table of Contents, devoted to Tests and Testing, there is an article by Professor W. H. Ewing on Measuring Voice Improvement. Professor Ewing has sought in this article to set up a criterion of judgment so as to answer the student's question, "Am I making any improvement in my speaking?" There are seven lines of attack on voice improvement which the chart sets forth. I. Pitch, II. Time, III. Force, IV. Quality, V. Problems Related to Vocal Elements, VI. Enunciation and Pronunciation, and VII. General Effectiveness. These seven aspects of voice improvement are rated through three steps ranging from no difficulty to average difficulty to greatest difficulty.

All of us teachers who are using speech recording machines welcome any suggestions which will make us more efficient in their use. Again, I would recommend to the editor of the QUARTERLY JOURNAL that this article be reprinted so as to give it wider circulation. So much time and thought has gone into this paper that it deserves widespread perusal by teachers of speech.

LIONEL CROCKER, *Denison University*

Henry Grattan, by ROGER J. MCHUGH. New York: Sheed & Ward, 1937. pp. 222. $1.75.

Mr. McHugh's book is a welcome addition to the small library of *Grattania.* In the short compass of what is more nearly an elongated essay than a full-length biography, he gives a brief review of the Irish independence movement of the latter eighteenth century, of the struggle for Catholic emancipation, of the failure of these movements in the Union bill of 1800, and of the part played by Grattan on this troubled stage. With swift strokes he sketches the youthful Grattan quarreling with his pro-English father, studying in England—where he idolized Chatham, memorizing passages from Chatham, Burke, Bolingbroke, Cicero and Demosthenes, and entering the Irish parliament in 1775, and there almost at once stepping into the leadership of the liberal element. From then on we follow the strange current of paradoxical Irish politics, which whirls Grattan at one time or another into conflict with every other Irish patriot of the day: with Flood, Curran, Emmet, Wolf Tone, and, at the end of his life, with O'Connell. We see Grattan's phenomenal rise to leadership and his fall into utter opprobrium, only to rise again at the very end of his life. We see him consistently, at whatever personal cost, following the two cardinal principles of his political life: to maintain the union between England and Ireland, while winning just

treatment for the latter, and to secure justice for the Catholics. Above all, we see Grattan in the rôle which he filled best—as an orator. "His weird gesticulations," his epigrams, his cutting invective, and the fervid warmth of his emotional appeals all are briefly reviewed. Indeed, one of the chief merits of the book is its inclusion of a large number of quotations from Grattan's speeches. Their effectiveness at this distance in cold print is the best evidence of his great oratorical power.

This biography is of the essay type, unburdened by footnotes. It gives free play to the author's witty, epigrammatic style and to his flair for rather inclusive and dogmatic generalizations. However it betrays him not only into the conclusion that Benjamin Franklin drew up the Declaration of Independence (p. 52), but leads him on to discover the Irish source upon which Franklin based this document. One is left wondering how many similar slips were made in connection with Grattan's career.

The book would be improved by the inclusion of at least one picture of Grattan (of which there are two in existence) and by a fuller and more exact bibliography than that appended in the rather perfunctory "Bibliographical Note." However, it is chiefly the slightness of the book which is to be deplored; we like his book well enough to wish there were more of it.

ROBERT T. OLIVER, *Bucknell University*

Write and Speak Better. By WILLIAM G. HOFFMAN and ROY DAVIS. New York: Whittlesey House, 1937; pp. v-viii+437. $3.00.

This volume, the work of two professors at Boston University, is an unusual one in that it attempts to span activities or skills in the two fields of English and speech. Indeed, it goes even beyond this, for it takes up many aspects of business English, including sales letters, letters of application, and report writing.

In such a dual treatise, the danger is that too much emphasis will be placed on one subject to the detriment of the other, but in this book a nice balance seems to have been preserved. First attention is given, as the title suggests, to writing, and the last half of the treatment is concerned chiefly with speech.

The volume is, as the Preface suggests, "an attempt to get free of formal, academic textbook routine and to discuss realistically the difficulties that actually and frequently appear in this age of complex communication." And one must go far to find a book so well written, so lively in style, as this one.

For each of the twenty-five chapters interesting and stimulating problems are given, and answers are included in an appendix. Good lists of words often mispronounced, remarkable examples taken from great speeches and great books, and suggestive books of reference add to the usefulness of the text.

THEODORE G. EHRSAM, *Hofstra College, Hempstead, N.Y.*

The Fine Art of Preaching. By ANDREW WATTERSON BLACKWOOD. New York: Macmillan Co., 1937; pp. ix+168. $1.75.

Preaching. By G. CAMPBELL MORGAN. New York: Fleming H. Revell Co., 1937; pp. 90. $1.00.

Of what interest are texts on homiletics to teachers of speech? I suppose the question is hardly debatable. Judged by their numbers, by their persistence, and by their influence, preachers form the most important body of public speakers that could be assembled. As both of these authors insist, the heart of effective Christianity is the spoken word. And the best type of pulpit speaking comes close to being the best type of all speaking. Augustine's Book IV of *De Doctrina Christiana* is one of the best attacks upon sophistry and defenses of purposive speaking in the history of rhetoric. It remains, doubtless, the greatest of all books on preaching, but it is well worth while to have his thesis reiterated with modern examples. And this, it would appear, is the chief purpose of the two books listed above.

Dr. Blackwood includes in his closing pages a tribute to his 'rival.' "G. Campbell Morgan at his best," he wrote, "reminds one of a prophet, and largely because of his delight in proclaiming the Word of God. Years ago when an elderly woman said to him, 'Young man, you can preach,' he is said to have replied, 'Of course I can; that is what I am here for.'" This note of assurance runs through Dr. Morgan's book, which is both inspirational and practical. After fifty years of preaching and Biblical scholarship, he has much good advice to give. He doubtless wrote his book hurriedly; it has the marks of an impromptu conversation with a man who is full of his subject and who is able to speak confidently without being dogmatic. Students of interpretation will be interested in his comment on scriptural reading: "I don't know anything that is worse done in the Christian Church to-day than the reading of the Bible by preachers . . . . There is a monotonous reading, and an academic reading, and sometimes a theatrical reading." But his main emphasis is upon the functional nature of the sermon, and in telling how its purpose may be achieved.

"Preach for a verdict . . . We are storming the citadel of the will."

Dr. Blackwood's book is the longer, the better organized, and the "meatier," if we are to judge in terms of specific information. It is also superior in the blending of inspiration with good sound advice on how to achieve the goals set forth. Both authors have had many years of practical experience on which to draw; but whereas Dr. Morgan is happy to say that he has never studied homiletics and has lectured on the subject only briefly and with such system as appealed to him at the time, Dr. Blackwood has ordered his thoughts on the subject during his years as Professor of Homiletics at the Theological Seminary at Princeton. The result is eleven systematic chapters which could be used as a classroom textbook, but are aimed more specifically at young ministers who have recently commenced to preach. Many congregations would benefit if the book circulated among older pastors as well. Dr. Blackwood presents the task of preaching as the hardest one in the world, and he does give an impressive picture of its difficulty. But while this should have a healthy effect in preventing any smug complacency in the young novitiate, there is enough specific advice so that he need not sit back in despair. The pages are sprinkled with references to great preachers and their methods, and there is interesting advice that the best way to learn how to speak well is to make an intensive study of some selected masters of the spoken word. On pages 15ff. there is sound guidance for the student who wishes to pursue his rhetorical research in the history of preaching. Scattered informally through the text is an excellent bibliography on preaching. Neither book has an index. One would be especially helpful as a guide to the stores of information in Dr. Blackwood's book.

Teachers and students of speech will find both books of interest, with their comparative value pretty well indicated by the difference in price.

ROBERT T. OLIVER, *Bucknell University*

A Course Book in Public Speaking. By WILBUR E. GILMAN, BOWER ALY, and LOREN D. REID. Columbia, Missouri: Artcraft Press, 1937; pp. xii+225.

A Work Book in Public Speaking. By GILMAN, ALY, and REID. Columbia, Missouri: Artcraft Press, 1937; pp. x+114.

These two text-books are outgrowths of the *Course Book* reviewed in the QUARTERLY JOURNAL OF SPEECH, XXI, June, 1935, pp. 423-5. The new *Course Book* contains almost all that was in the

old, and much more; the *Work Book* adds exercises and forms to be filled in by the student.

The new *Course Book* is much expanded (from fifty large to two hundred twenty-five medium-sized pages). The main reason for the enlargement is that, whereas the older book was mainly a guide to the use of Reeves' *Parliamentary Procedure* and Winans' *Public Speaking,* the present one, as the authors say in their preface, is designed for use with any one of a large number of text-books, with a combination of a number of them, or with none at all. The additions are, therefore, indispensable principles, stated, explained, illustrated.

The older book was, on the whole, commended by the reviewer. He did make three suggestions for improvement. It is gratifying to note that two have been followed: a long list of specimen topics for speeches is provided, and argumentative rhetorical plans are very thoroughly explained and interestingly illustrated. But the authors again fail to include optional patterns for logical analysis in their discussion of argumentative outlines. The argument for inclusion rests not only on their long usage and present psychological standing but upon considerable expert testimony on the part of those who have experimented with their use in the public speaking course: they help the student to "get off dead-center" in his early analysis of his subject; they provide an analysis of greater logical soundness, if properly adapted; and students *can* be taught to adapt wisely, if the essential differences between the patterns are well-explained.

There are a few additional defects in the new *Course Book,* especially significant if it is to be used without a text-book. First, since the organizing principle is chronological, from assignment to assignment, there is necessarily a lack of unity and coherence in the subject-matter. Second, there is a tendency, here and there, to lay down rules too definite and arbitrary; for example, that the central idea is always to be uttered in the short speech. Third, the section on group discussion is either mis-named or misconceived. What we have here is only that narrow type of discussion generally called "Formal" or "Parliamentary Group Discussion," based on the technique of formal debating. The true principles of group thinking and discussion are lacking, the bibliography fails to include any of the best sources on the subject, and the *Work Book* provides no apparatus for practice in real discussion. The treatment of panel discussion is sounder, by far, but is much too brief, and includes no list of references.

These are, it must be noted, only minor flaws. On the whole, the

new *Course Book* maintains the virtues of the old; it is thorough, plain, clear, written solely for the student. The *Work Book* provides many useful exercises and prescribes the form and nature of practically all the written work of the course. With these two books any class in public speaking could hardly fail to be thorough and systematic, and, with a minimum of carefully selected supplementary sources, sound and interesting.

RUSSELL H. WAGNER, *Cornell University*

Modern Group Discussion. By LYMAN JUDSON and ELLEN JUDSON. New York: H. W. Wilson Co., 1937; pp. 198. $ .90.

The authors of *Modern Group Discussion* "have tried to make it a Baedeker in the discussion field." Beginning with a brief history, the book describes how to plan and participate in a discussion—various types of discussion and how to stimulate and evaluate group discussion. It contains a much needed selected bibliography and the footnotes and quotations provide excellent suggestions from other workers in the field. The practical experience of the authors has also made for the inclusion of many definitely useful hints and some richly written paragraphs.

While the book purports to deal with modern group discussion, it is mainly concerned with the open forum type, probably because this type is in most popular use at present. "The cause of the present cycle was the feeling, early in the decade, that with the nations of the world turning toward fascistic and communistic governmental forms, democracy in the United States must be returned to its sources, i.e., to the people. Hence, there was a strong reversion to the spirit of the early town meeting form of public discussion."

The authors are wise in their condemnation of too much enthusiasm for group discussion as a panacea for all ills. However, it seems to us that there is room for a deeper analysis of some aspects of the search for truth than the book attempts. A Baedeker in the propaganda-manned field of group discussion today is a sort of anachronism otherwise.

H. P. ROACH, *Brooklyn College*

CORRECTION: The review of *The Psychology of Speech* by JON EISENSON in the April *New Books* section should have been signed with the initials B. H.

BRIEF NOTICES

WRITING FOR RADIO. By FRANK NAGLER. New York: The Ronald Press Company, 1938; pp. 160. $1.75.

An enthusiastic, naïve little book of the anybody-can-write-even-you type, its chief characteristic being a persistent coyness.

RADIO DRAMA. By SHERMAN PAXTON LAWTON. Boston: Expression Company, 1938; pp. 404.

If the writing of radio drama can be taught from a textbook, this elementary, poorly organized and badly printed book is surely not the one to do it.

ARNOLD MOSS, *Brooklyn College*

Anglo-American Mutual Assistance Pact, A Debate. New York: H. W. Wilson Co., 1938; pp. 44. $.75.

This reprint from the 1937-38 *University Debaters' Annual* provides speeches, arguments and a selected bibliography on the N.U.E.A. debate question for the season in handy form.

B. H.

IN THE PERIODICALS

HARTMANN, GEORGE W.: "Immediate and Remote Goals as Political Motives." *Journal of Abnormal and Social Psychology,* 33, No. 1, January, 1938, 86–99.

This study in political psychology is of interest to students of persuasion. The results of the investigation suggest that "proximate ends are the more impelling" in determining actions. Evidently "voters prefer the heaping up of small advantages today to larger possible gains tomorrow."

BERRY, MILDRED FREBURG: "Twinning in Stuttering Families." *Human Biology,* 9, No. 3, September, 1937, 329–346.

On the basis of an examination of the family records of 461 stuttering and 500 non-stuttering children, the author concludes:

1) There is a tendency for twinning to occur more frequently in families containing stutterers than in families composed of non-stutterers,

2) In stuttering families containing both twins and single siblings, stuttering is more frequent among the twins than the single siblings.

Further, other investigators have shown a relationship between twinning and left-handedness, and between left-handedness and stuttering. Now, the author's review of the theories of twinning indicate the strong possibility that twinning may be caused by some hereditary potentiality in the germ plasm itself. Therefore the author suggests that the same hereditary factor may be responsible for stuttering: it may be a "gene establishing an abnormal biochemical relationship . . . unfavorable to normal speech." The association of twinning and stuttering finally leads her to suggest (but not to insist upon) the fascinating theory that many stutterers may originally have been twins who lost their mates in utero. Even if one does not follow this chain of conclusions to the end, it must be admitted that some evidence, at any rate, has been brought forth to support the theory of the hereditary nature of stuttering. Left-handedness, twinning, and stuttering "all may have a common factor in heredity but a description of the heritable factor or factors cannot be given."

BERRY, MILDRED FREBURG: "The Developmental History of Stuttering Children." *Journal of Pediatrics,* 12, No. 2, February, 1938, 209–217.

The author examines the medical records of 500 stuttering and 500 non-stuttering children for available data as to prenatal conditions and delivery, birth weight, type of feeding, period of breast feeding ("the period of breast feeding for stutterers was 2.5 months longer than for the control group"), walking (stutterers are appreciably retarded in learning to walk), and the initiation and development of intelligible speech. It is in the last respect that stutterers differ most significantly from non-stutterers. The mean age in months at which 243 stutterers uttered their "first words" was 23.54, as compared with 16.12 for 252 non-stutterers; the mean age in months at which intelligible speech was developed was 36.21 for the stutterers and 24.16 for the non-stutterers. Although the conclusion is not inevitable, this serious retardation in the development of speech indicates to the author that "the stutterer begins life with a defective armamentarium for speech." This, in turn, might indicate "the strong possibility of a genic complex in stuttering." Although an emotional problem may be the provoking cause in the onset of stuttering, in the author's opinion "the basic cause may be a natively inferior mechanism for speech."

ROBERT SONKIN, *College of the City of New York*

READ, ALLEN WALKER: "The Assimilation of the Speech of British Immigrants in Colonial America." *Journal of English and Germanic Philology,* XXXVII, No. 1, January, 1938, 70–79.

"The problems of the assimilation of the English dialects into colonial American speech are shown in a clear light by advertisements for runaway servants in eighteenth-century newspapers." Professor Read quotes short extracts from a large number of such advertisements which show how the runaway was characterized as a speaker of "good" English, or "broad" English, or of Yorkshire dialect, or of any one of several other deviations.

"These advertisements tend to show that even by the middle years of the eighteenth century the speaking of English dialects and 'broad' English was a noticeable deviation from the general body of American speech. Except for the East Anglians and the southeasterners, those who used the dialects could be identified by them. Thus in the colonial period American English had a consistency of its own, most closely approximating the type of the region around London."

BROWN, SPENCER F.: "Stuttering with Relation to Word Accent and Word Position." *Journal of Abnormal and Social Psychology,* 33, No. 1, January, 1938, 112–120.

This study was undertaken "to determine whether stuttering is more likely to occur on the accented or on the unaccented syllables of words, and whether words in certain positions in the sentence are more likely to be stuttered than other words." Thirty-two stutterers were the subjects of the experiment.

Among the principal conclusions were the following: (1). "Percentages of accented syllables in relation to which stuttering occurred were significantly greater than the percentages of unaccented syllables in relation to which stuttering occurred in a majority of cases." (2). "Accented syllables and the first words of sentences require relatively greater tension and increased activity of the speech mechanism."

BARNARD, RAYMOND H.: "Debate and Discussion—A Good Team." *School and Society,* 47, No. 1210, March 5, 1938, 311–313.

The author considers the respective advantages of debate and discussion and urges their supplementary use in the democratic process.

MAASKE, ROBEN J.: "Using the Panel Discussion Method in High School Teaching." *High School Journal,* XXI, No. 2, February, 1938, 44–48, 72.

The author comments on the use of this method and on the functions of the panel leader and "paneless." Several discussion topics for use in high school classes are suggested.

Bulletin of the Department of Secondary School Principals of the National Education Association, 22, No. 73, March, 1938, third general session, 60–98.

This section contains a statement by Walter E. Myer, Director of the Discussion Group Project, on the nature of the discussion plan. Reports are also presented on the progress of the groups in the various cities.

DUNCAN, THOMAS SHEARER: "Gorgias' Theories of Art." *Classical Journal,* XXXIII, No. 7, April, 1938, 402–415.

This is a re-evaluation of Gorgias as the "creator of a new artistic medium, Attic Prose." "To have been the first to create Attic prose is an accomplishment which should entitle him to lasting fame, though

some of its excesses, due to an over-creative fancy and restless energy, even in his own day had to be corrected, and probably by himself. If his work has been rightly interpreted as showing a close study of tragedy, in that respect he deserves an appreciation which has not always been accorded."

ALLEN, SALLY ELLIOTT: "The Very Little Theatre of Eugene." *Commonwealth Review* (Eugene, Oregon), XIX, No. 4, November, 1937, 240–246.

The author relates the history of this little community enterprise in which a small number of interested townspeople from various professions have banded together to produce plays. During the first eight years of existence some thirty-five full-length plays were produced.

RUGGLES, ALICE MCGUFFEY MORRILL: "The Father of the McGuffeys." *Ohio State Archaeological and Historical Quarterly,* XLVII, No. 2, April, 1938, 104–122.

In this paper are set forth the biographical details regarding Alexander ("Sandy") McGuffey, the father of William Holmes and Alexander Hamilton McGuffey.

CARVER, P. L.: "Quintilian's Approach to Literature." *University of Toronto Quarterly,* VII, No. 1, October, 1937, 77–94.

Students of rhetoric will find this analysis of Quintilian's theory of the perfect orator stimulating. The paper is of further interest in showing why the author shunned Quintilian for many years. Quintilian "expressed himself magnificently in twelve books, and a rhetorician cannot hope to atone for his tiresome profession unless he can contrive to be brief, bright, and brotherly."

HENLE, MARY and HUBBELL, MARIAN B.: " 'Egocentricity' in Adult Conversation." *Journal of Social Psychology,* 9, No. 2, May, 1938, 227–234.

The results of this study show "that adults talk about themselves, their activities and their views to as great an extent as do children." "The adult asserts his ego in different ways from the child. He does so by statements of his activities, interests, and personal opinions, and not typically by expressions of 'personal power,' of 'display,' of 'defense of his feeling of ownership,' of 'resistance to interference.' "

DURLAND, FRANCES: "The Child and Dramatics." *Elementary School Journal.* XXXVIII, No. 10, June, 1938, 759–766.

This paper deals in the main with an experiment conducted by the author in Chicago. A group of 7–8 year old children from a nursery at Hull House and another group "from a church of a select neighborhood" were given weekly rehearsals over a three month period, at the end of which time each group gave a play. The purpose of the experiment "was to ascertain to what extent the differences in the types of personalities and environments would affect the material in both rehearsal and play and to observe the natural creative effort of children in a dramatic field."

MERSAND, JOSEPH: "Audiences for the American Theater." *English Journal,* XXVII, No. 3, March, 1938, 246–252.

Dr. Mersand discusses the contemporary theatre as an educational force in the lives of young people, and more particularly of public school pupils. Referring to a number of recent New York stage presentations, he shows how attendance upon such performances articulates with and enriches studies in literature, history, and economics.

HARDY, WILLIAM G. and JONES, LOUIS C.: "Debate in the Modern Curriculum." *English Journal,* XXVII, No. 4, April, 1938, 346–349.

Messrs. Hardy and Jones report on a new plan for conducting debate at New York State College for Teachers, in Albany. The plan "calls for two full-year courses in debate, elementary and advanced, which interlock and are interdependent." The elementary group meets on Monday and Wednesday; the advanced group, on Wednesday and Friday, with both groups meeting as a unit on Wednesday. During the first semester the elementary group spends one period in a study of the theory of argumentation and the other period in observing and reporting on the debates of the advanced group. The advanced group spends its other period in working up two propositions for use in debating schedules.

During the second semester the elementary group spends one period in studying advanced argumentation, another period in engaging in class debates. The latter period is a joint session, with the advanced group of members presenting the analysis and criticism of the debates.

VOELKER, CHARLES H.: "An Experimental Study of the Comparative Rate of Utterance of Deaf and Normal Hearing Speakers." *American Annals of the Deaf,* 83: 274—284, May, 1938.

The deaf speakers were found to have extremely slow and labored enunciation, in fact, 150 percent slower intonation than normal. "Although more than one fourth of the deaf cases spoke 80 or more words per minute, it is believed generally that this rate is rather slow, slow enough to be tiresome, however frequently it may be used in non-public speech." But over 15 percent spoke ninety or more words per minute, and 8 percent spoke 100 or better words per minute. It is recommended that the instructors of the deaf aspire to teach a more normal intonation rate.

VOELKER, CHARLES H.: "An Investigation of Articulatory Occurrences in Formal American Pronunciation." *Archives Neerlandaises de Phonetique Experimentale,* 14: 65–72, 1938.

"In American English, the articulatory distribution demonstrated that, of the vowels, front vowels are most commonly employed in regular pronunciation continuums. An important aspect for phoniatry and comparative phonetic consideration, is that almost a fifth of the language is made up of plosives: there being slightly more of the unvoiced. About a third of the articulations are fricative in acoustic source, which would be half the consonants. 69.8 percent of the consonant articulations are point linguals, 19.7 percent are labials, and only 4.6 percent are palatals. A mere 11.1 percent of American English should be nasal and not the three or four-fifths of the sounds as of many untrained speakers."

CONTEMPORARY SPEECHES

COLLEGE COMMENCEMENT ADDRESSES OF 1937 AND 1938

In June of 1937 Charles P. Taft, in delivering the commencement address at Rochester University, slyly ridiculed the conventional method of delivering an address.

> The conventions are fairly definite as to what one must say—. I am to lay out for you a philosophy of life, with due emphasis on religion, to guide you down (or up) the pathways of experience to the grave. I must set forth the essentials of democracy (with sly digs at President Roosevelt or the economic royalists, or both) and urge upon you the necessity of deep interest, and participation, if possible, in politics and government. I am supposed to rise to the heights of eloquence in denouncing the isms of the day. And if I am any good at all, I should bring you to your feet cheering, by a peroration that predicts a parliament of man, a federation of the world, all without benefit of entangling alliances for the United States of America.

Following this concise summary of commencement day techniques, Mr. Taft states, "A very wise man once said that a speech should always answer an important question in the minds of the audience. I wonder what the question is today?"[1]

In the speech of Mr. Taft the question was centered on the meaning of democracy. This interest in democracy on the part of Charles Taft was not surprising, but it was quite unusual that in June, 1937, and again in June, 1938, practically every college commencement speaker in the country who had his address published should decide that the important question in the minds of the audience was the problem of finding true American democracy in the face of organized internal propaganda, fascism, communism, constitutional changes, and demands for a liberalized philosophy of government. This simultaneous selection of the same national problem marked a distinct change from the commencement speech of previous years.

Although commencement speakers of the preceding year of 1936 displayed great interest in the national election and the relationship of graduates to citizenship, such as Walter Lippmann at the Univer-

[1] "Does Democracy Mean Anything?" *Vital Speeches*, July 15, 1937.

sity of Rochester, *The Deepest Issue of Our Time*,[2] and Alan Valentine's address at Hobart College on *The Scholar as Citizen*,[3] a far more varied array of subject matter was used previous to June, 1937. Some of the topics of 1936 display this variety: *Science and Opportunity*, by Karl T. Compton;[4] *Education and Opportunity*, by William J. Mayo;[5] *The World of Ideas*, by George W. Pepper;[6] *The Profession of Law*, by William L. Ransom;[7] *The Nation's Sounding Board*, by Owen D. Young;[8] and *A Credo for 1936*, by Robert Gordon Anderson.[9] Going back farther we see that the topics of the best commencement addresses of other years show even more variety: *Science and Spiritual Values*, by Robert A. Millikan;[10] *The Changing Status of American Scholarship*, by Parker Willis;[11] *The Newspaper*, by Robert R. McCormick;[12] *Modern Education and the Government*, by Franklin Roosevelt.[13]

The significant new trend of commencement addresses lies in the fact that within a two-week period in June, 1937, James Conant, Walter Lippmann, Charles E. Hughes, Alan Valentine, Charles P. Taft, Dorothy Thompson, Harry Emerson Fosdick and others shared their concern about the future of democracy with the graduating seniors in American colleges. At Smith College the graduating seniors heard Walter Lippmann say "active contenders for power in the modern world assume their own infallibility and demand conformity from others." The same day at Brown University Chief Justice Charles Evans Hughes was saying, "Our first duty is to preserve these freedoms of learning, of speech, of press, of assembly, of conscience, and to be alert to detect the slightest attempt to impair them."[15] At Alfred University, Alan Valentine announced "Freedom is born of self-discipline. No individual, no nation, can achieve or

[2] *Vital Speeches*, July 1, 1936.
[3] *Ibid.*, June 15, 1936.
[4] *Ibid.*
[5] *Ibid.*, July 1, 1936.
[6] *Ibid.*, June 15, 1936.
[7] *Ibid.*, July 1, 1936.
[8] *Ibid.*, March 9, 1936.
[9] *Ibid.*, Feb. 24, 1936.
[10] O'Neill and Riley, *Contemporary Speeches*, (Century Co., 1930).
[11] *Ibid.*
[12] *An Address* by Robert McCormick, 1932, Chicago.
[13] O'Neill and Riley, *Contemporary Speeches*, (Century Co., 1930).
[14] "Loud-Mouthed Barbarians," *Vital Speeches*, July 15, 1937.
[15] "What of the Look Ahead?" *Vital Speeches*, July 15, 1937.

maintain liberty without self-control."[16] At Russell Sage College, Dorothy Thompson warned the seniors, "Freedom is threatened in this nation today because too many people have forgotten that freedom has a price, the price of responsible action. Prophets are abroad amongst us, teaching that work is in some way incompatible with freedom; that leisure is synonymous with it."[17]

The same intense interest in the preservation of democracy prevailed in 1938. The Reverend Mr. Lloyd E. Foster before the American Institute of Banking in New York City, May 26, stated "—— Now we are also challenged to achieve a larger degree of economic democracy. In a situation where thirteen millions of people are on relief, the very foundations of democracy are threatened. Their very dependency may disqualify them for intelligent and purposive citizenship."[18]

At Columbia University, June 1, 1938, President Butler was saying, "There are many disturbing signs—and not in Europe or in Asia alone—that Democracy is moving, in no small measure unconsciously, toward abdication."[19]

At Vassar Dr. Henry Noble MacCracken analyzed the various governmental ideologies prevailing in the world and urged the graduates to be rational in their study of problems facing a democracy.[20]

Speaking at Colby College on the twentieth of June, Senator Josiah W. Bailey emphasized, "One of your tasks as citizens will be to restore respect for authority and regard for tradition in a generation that has lost its way in the earth—the constitutional principles of equal rights to all, special privileges to none—have been obscured under pressure of the daily struggle for existence and immediate necessity."[21]

The decision of most of the college commencement speakers to select the same life problem and help college seniors in solving it was easily the most obvious characteristic of commencement orations of the last two years. Various factors led to the selection of the topic of freedom and democracy: the President's judiciary plan, spread of fascism, communism, organization of labor, social legisla-

[16] "The Tyranny of Mass Un-Thinking," *Ibid.*, June 15, 1937.

[17] "Freedom's Back is Against the Wall," *Ibid.*, July 1, 1937.

[18] "The Growing Edge of Experience," *Vital Speeches*, June 15, 1938.

[19] "The Abdication of Democracy," *Vital Speeches*, June 15, 1938.

[20] "Ideologies," *Vital Speeches*, July 1, 1938.

[21] "The Democratic Process," *Vital Speeches*, July 1, 1938.

tion, clear-cut class distinctions, realization that educational institutions must prepare leaders to guide the people.

As usual, the two classes of college speakers prevailed: college presidents, such as Harold W. Dodds, James B. Conant, Alan Valentine, Henry Noble MacCracken, Nicholas Murray Butler; and specialists in a particular field, such as, J. Edgar Hoover, Dorothy Thompson, Edwin W. Kemmerer, Charles Taft, Walter Lippmann, Chief Justice Charles Hughes, Harry Emerson Fosdick, Lloyd Foster, and Josiah Bailey. In practically every case, the address did not exceed half an hour in length and dealt with a question of public interest. Two good examples, however, of speeches centering around the speaker's interest rather than on a problem of public interest were the addresses of J. Edgar Hoover on *The Adventure of Scientific Crime Control,* delivered before Kalamazoo College,[22] and of Harry Emerson Fosdick on *Civilized to Death,* spoken before Johns Hopkins University.[23] Several of the better addresses were Harold W. Dodd's *What Youth Seeks Today Is Security,*[24] Walter Lippmann's *Loud-Mouthed Barbarians,*[25] Alan Valentine's *The Tyranny of Mass Un-Thinking,*[26] Charles Taft's *Does Democracy Mean Anything?,* [27] Dorothy Thompson's *Freedom's Back Is Against the Wall,*[28] Josiah Bailey's *The Democratic Process,*[29] and Henry MacCracken's *Ideologies.*[30]

In the last two years few of the old-fashioned inspirational addresses appeared, and little attempt was made to please the palates of the graduates or to appeal to their class spirit. In general, the purpose of the speakers seemed to be to impress the graduates with their responsibility to provide intelligent leadership to safeguard the mass of citizenry making up the whole of democracy. Many of the speakers intimated that unless this were accomplished, democracy as a form of government was doomed.

Clearly, the one distinctive and significant trend of available college commencement speeches of 1937 and 1938 was the insistence of practically all speakers that the graduate concern himself with the future of American democracy.

WINFIELD DEWITT BENNETT
George Washington University

[22] *Ibid.*
[23] *Vital Speeches,* July 1, 1937.
[24] *Ibid.,* July 15, 1937.
[25] *Ibid.*
[26] *Ibid.*
[27] *Ibid.*
[28] *Ibid.,* July 1, 1937.
[29] *Ibid.,* July 1, 1938.
[30] *Ibid.*

Who's Who Among Contributors

James Weber Linn (Oh See, Can You Say?) is Emeritus Professor of English at the University of Chicago. He is the author of several novels, his latest being *This Was Life* (1936). He is also the author of *Jane Addams, A Biography* (1935).

E. R. Minchew (Integrated Teaching in the Secondary School) received the A.B. from Louisiana College, and the M.A. from Louisiana State University. He has been principal of the Castor High School, Castor, La., for the past six years, and has taught speech for four years. He is president of the Louisiana Speech Teacher's Association, and member of the executive council of the Louisiana High School Debating League.

William Norwood Brigance (*The Twenty-Eight Foremost American Orators*) has the Ph.D. degree from the University of Iowa. He has just returned to Wabash College after a two-year period in Hawaii, where he was chairman of English and Speech in the University of Hawaii. He is author of several texts and of an exhaustive study of Jeremiah S. Black.

Merle Ausberry (*The Effect Upon the Ability to Discriminate Between Speech Sounds by the Elimination of Frequencies above 4,000 Cycles*) has the Ph.D. degree from Wisconsin. He teaches at Arizona State Teachers College, Tempe, Arizona.

Spencer F. Brown (*A Further Study of Stuttering in Relation to Various Speech Sounds*) has the Ph.D. degree from the University of Iowa. He recently became a member of the staff of the University of Minnesota.

Allen Walker Read (*Speech Defects and Mannerisms Among Slaves and Servants in Colonial America*) teaches in the University of Chicago. He has made many studies of Ozark dialect. For the current year he is to be in England collecting data for a glossary of Briticisms.

Carl Dahlstrom (*A Proposed Preface to a Text in Public Speaking*) received his Ph.D. from the University of Michigan in 1928, where he has been on the staff of the Department of Engineering English for eighteen years. He is the author of *Strindberg's Dramatic Expressionism*, University of Michigan Press, 1930, and *Public Speaking*, mimeographed by Paul Brumfield, 1936.

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